No. 8059a 221

THE TRVSTEES OF THE PVBLIC LIBRARY
LVX
OMNIVM CIVIVM
OF THE CITY OF BOSTON
1852 · 1878

GIVEN BY

The Oliver Ditson Co.

Digitized by the Internet Archive
in 2016 with funding from
Boston Public Library

https://archive.org/details/blackmarscollect00blac

BLACKMAR'S

COLLECTION OF

SOUTHERN MELODIES

CONTAINING THE

RUDIMENTS OF MUSIC, AND PLAIN INSTRUCTIONS FOR THE

ACCORDEON.

8059

Together with a complete collection of the most admired
SOUTHERN AIRS, MARCHES, QUICKSTEPS, GALOPS, POLKAS, SCHOTTISCHES, MAZURKAS, WALTZES, DANCES,
Quadrilles, &c., many of which are arranged with a second part, so that they can be played as Duetts,
by the addition of another Accordeon, Flute, or Violin.

NEW ORLEANS:

Published by A. E. BLACKMAR, No. 167 Canal Street.

N. B.—Piano arrangements of any piece of Music in this work can be obtained from the Publisher.

Entered according to Act of Congress in the year 1866, by A. E. BLACKMAR, in the Clerk's office of the District Court for the Eastern District of Louisiana.

The *Treble* or *G Clef* 𝄞 fixes the letter G upon the second or lowest line but one of the staff.

The *Bass* or *F Clef* 𝄢 fixes the letter F upon the fourth line of the staff.

TIME.

Every piece of music is divided into equal portions by lines drawn perpendiculary across the staff, called *Bars*. The space between two bars is called a *Measure*.

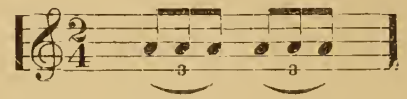
The kinds of time most frequently used are indicated thus:

𝄴 or $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$

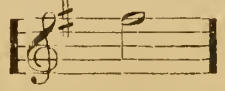
𝄴 or $\frac{4}{4}$ signifies that every measure contains a whole note or its equivalent in shorter notes and rests.

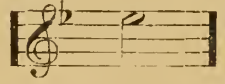
$\frac{3}{4}$ signifies that each measure contains the value of three quarters.

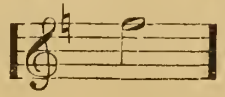
A Triplet is indicated by the figure 3 placed over or under three notes, and signifies that they are to be played in the time of two notes of the same value.

Thus : 

A *Dot* placed after a note prolongs its length by one half its value, thus : 𝅗𝅥. is equal in length to 𝅗𝅥 𝅗𝅥 𝅗𝅥.

A *Sharp*  placed before a note *raises* it a half-tone.

A *Flat*  lowers a note a half-tone.

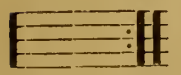
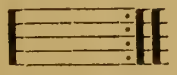
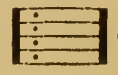
A *Natural*  restores a note to its original pitch.

THE SIGNATURE.

Sharps or Flats placed after the Clef at the commencement of a piece of music affect all the corresponding notes throughout the piece.

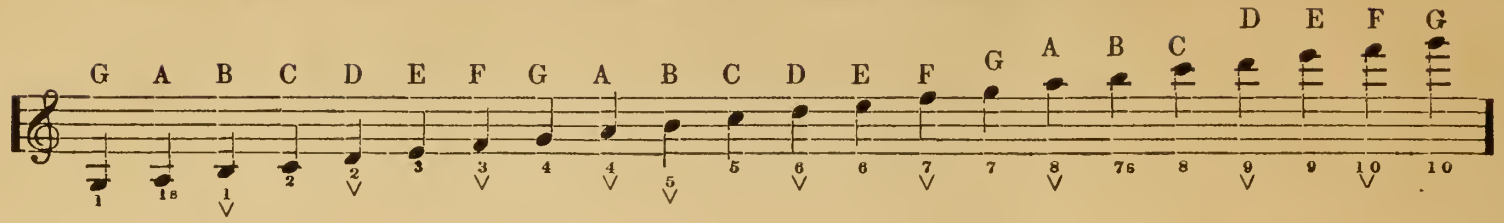
Da Capo or D.C. occuring in the course of a piece of music directs the player to repeat the first strain, before proceeding to the next; at the end of a piece it directs to return to the beginning and end with the first strain, or at the word *Fine*, or at a pause 𝄐 over a double bar.

8*va* .....over a series of notes indicate that they are to be performed an octave (8 notes) higher than written.

 or  directs the player to *repeat* from the preceeding double bar, or from the mark  or from the beginning if he is playing the first strain.

The character ⁀ above or below two or more notes of the same degree is called a *Tie*, and signifies that they are to be played as one note of the duration of the whole; the same character over or under notes of different pitch signifies that they are to be connected in a smooth flowing manner.

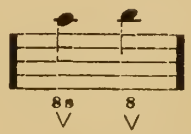
NATURAL SCALE OF THE ACCORDEON.

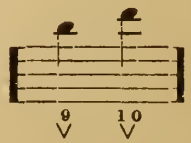


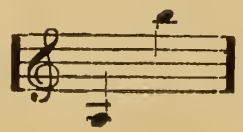
The figures indicate the number of the key, counting from the lowest in tone.

The bellows is to be *drawn* for all except those which have the character ∨ under them, for which the bellows must be closed. The short or semitone keys are indicated by an s. (1s)

The above scale is that adopted throughout this book, and is for a ten-keyed Accordeon; but every piece can be played upon smaller or larger instruments by attending to the following points of difference:

On some twelve-keyed Accordeons, 

On all single ten-keyed Accordeons, 

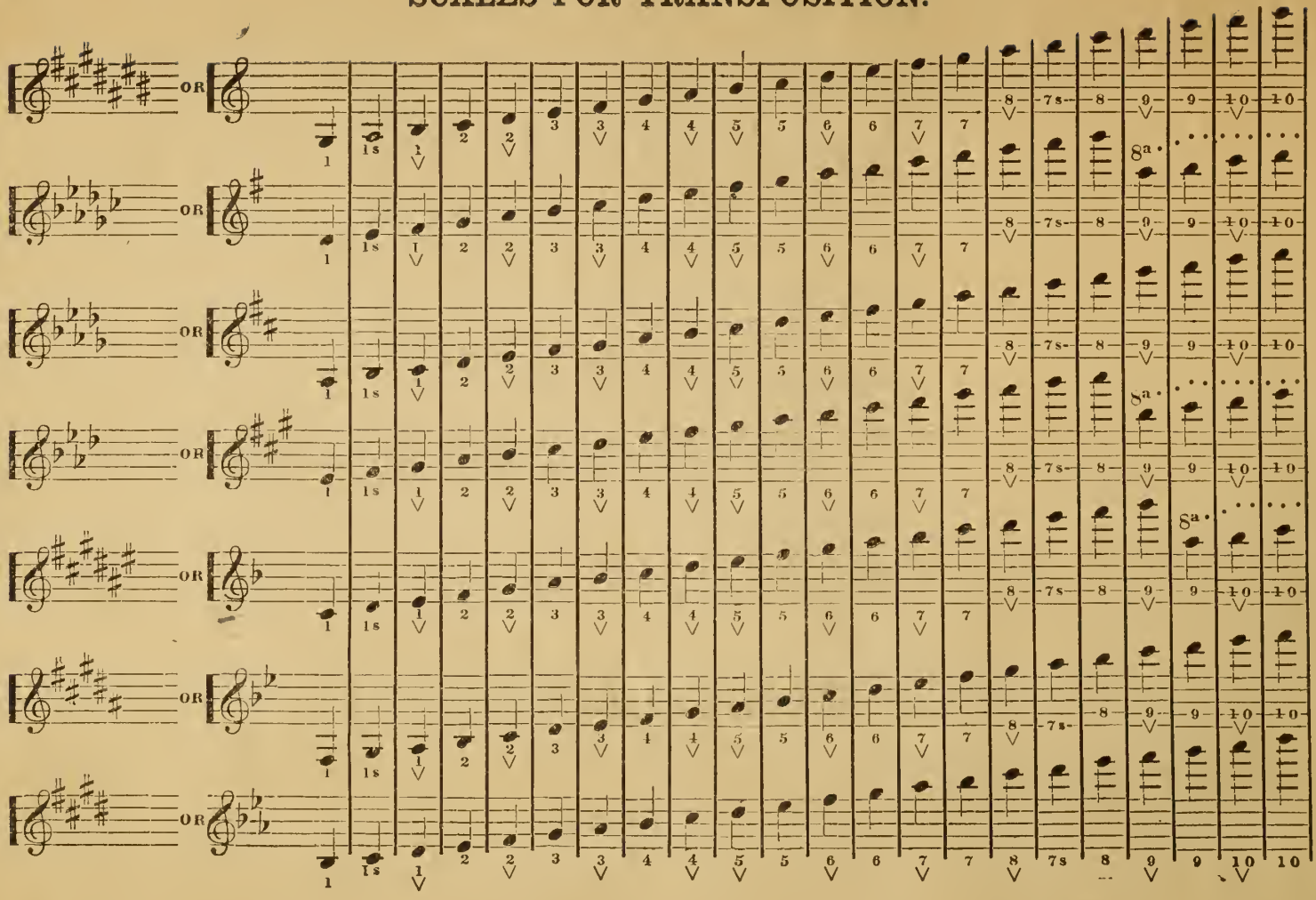
On all single eight-keyed Accordeons.  wanting.

TRANSPOSITION.

As it is very difficult to play upon the Accordeon in any but the natural key, or key of C, it is necessary for one who wishes to be able to play from music arranged for the Violin, Flute or other instruments, to understand how to transpose every piece into the key of C, or how to mark down the figures so that the instrument shall play in the natural key. This can be learned from the following scales by the help of which, the learner will be able to mark any music that is within the compass of the Accordeon. Observe, that if you find that a strain will run higher or lower than your instrument can play, you must mark it as the notes are figured, *an octave lower or higher.*

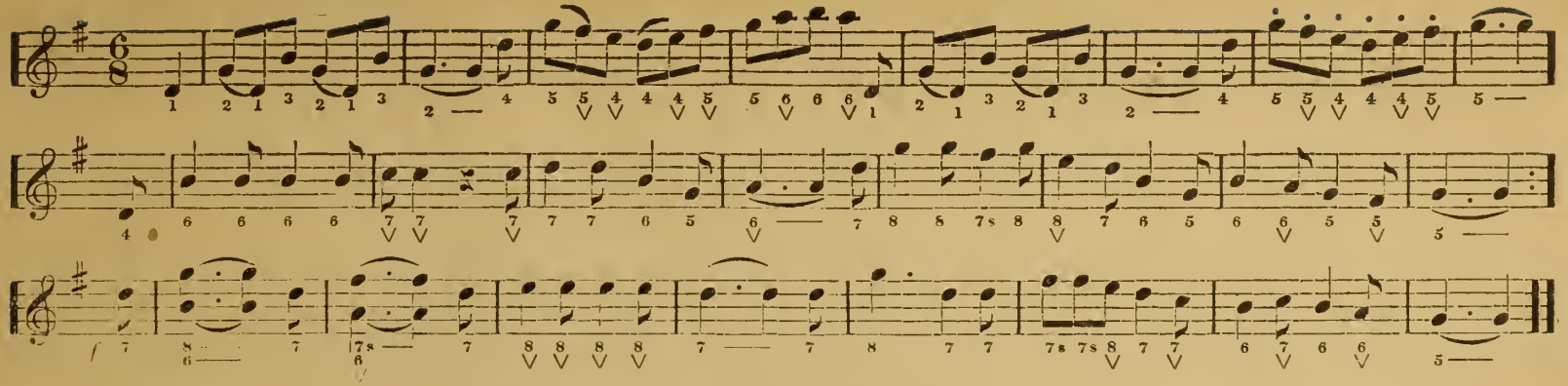
N. B. All the music in this work can be performed upon a Flute or Violin, and a little attention to the figures will soon make plain the principle of transposition.

SCALES FOR TRANSPOSITION.

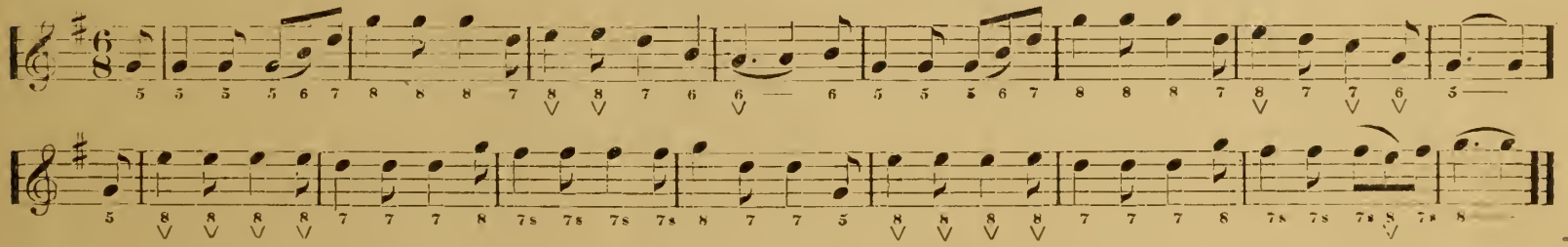


THE BONNIE BLUE FLAG.

MACARTHY.

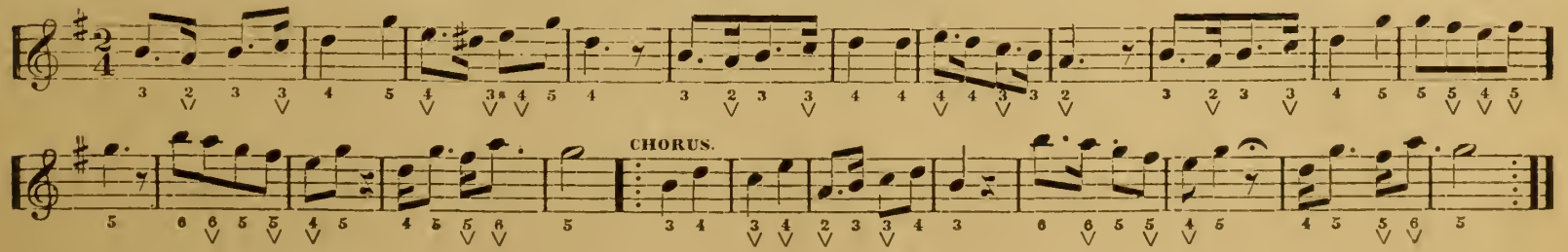


STONEWALL JACKSON'S WAY.



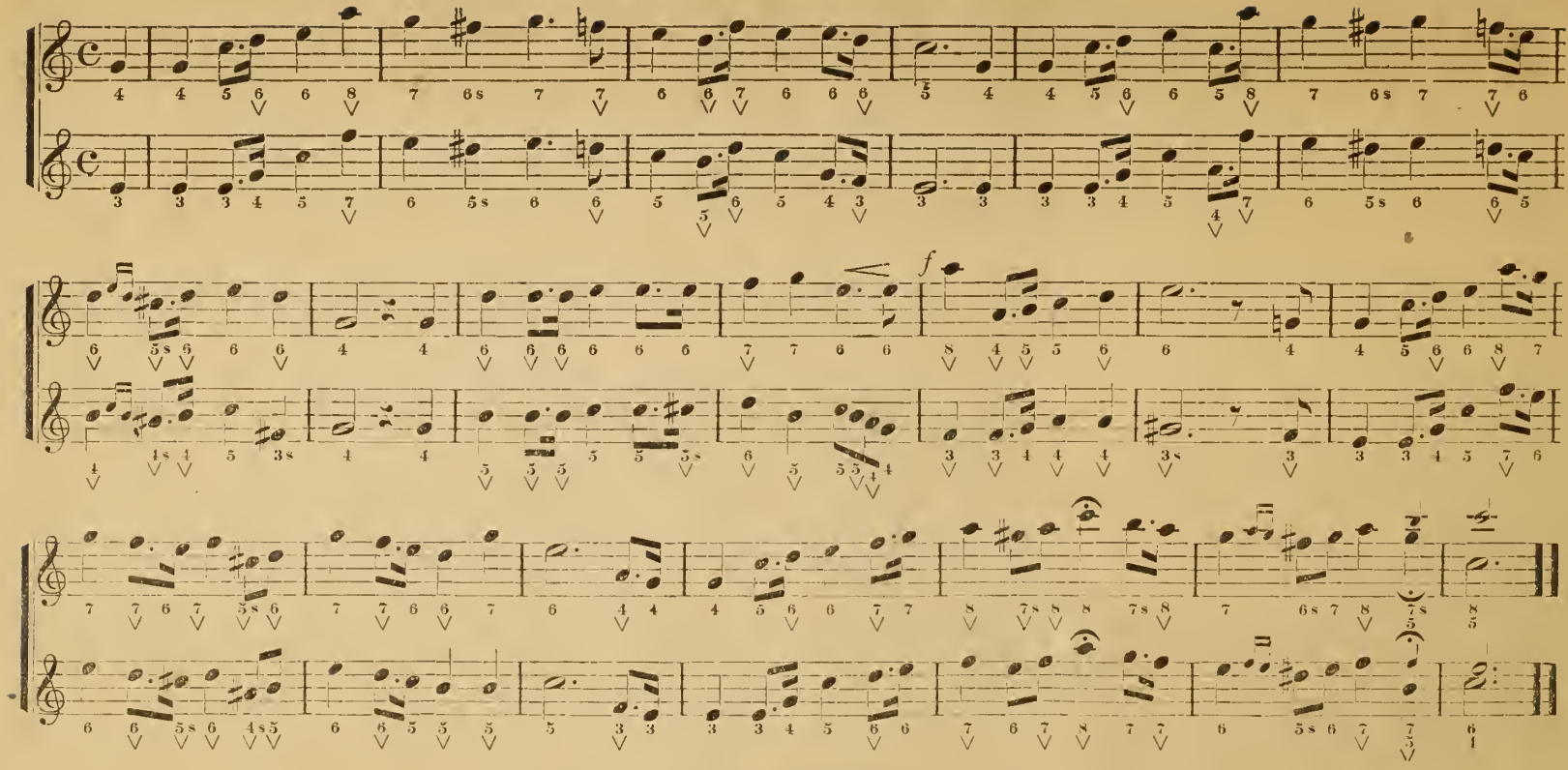
GOOBER PEAS.

P. NUT.

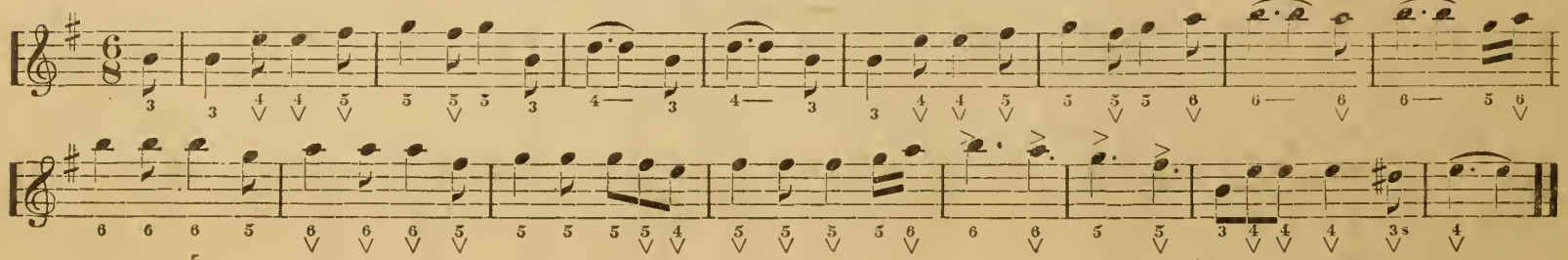


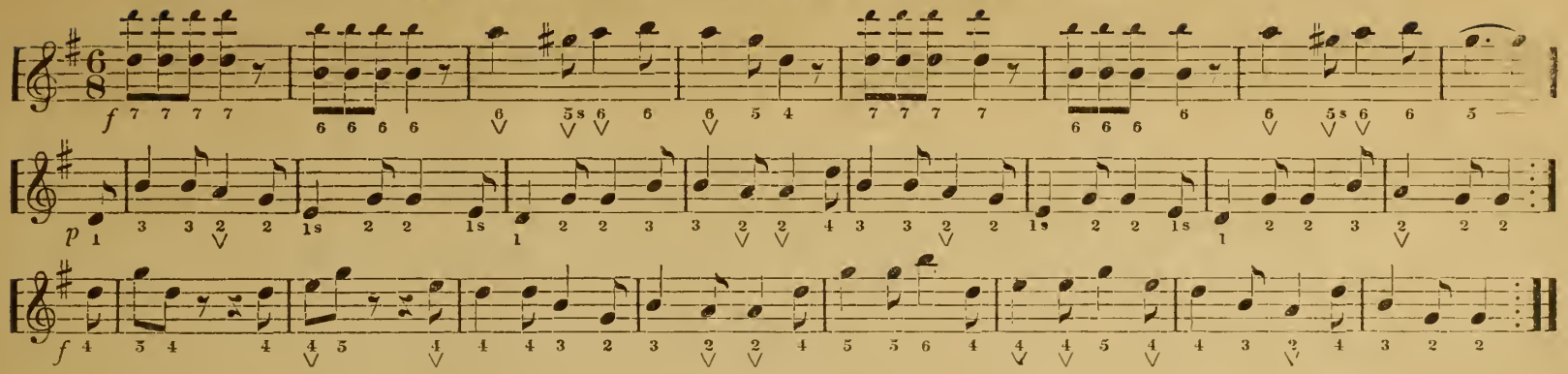
THERE IS LIFE IN THE OLD LAND YET.

E. O. EATON.

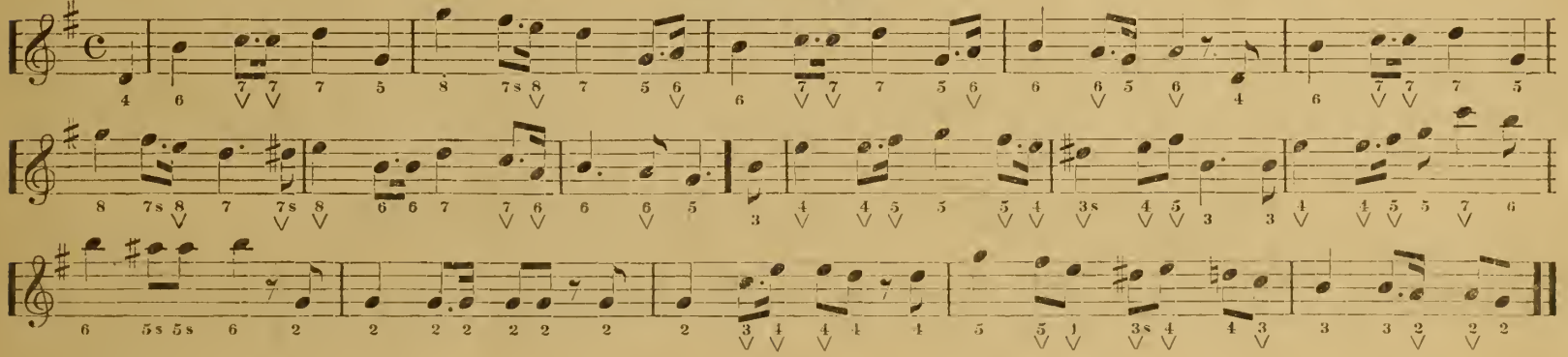


FOR BALES. (OR FOOT-BALL.)

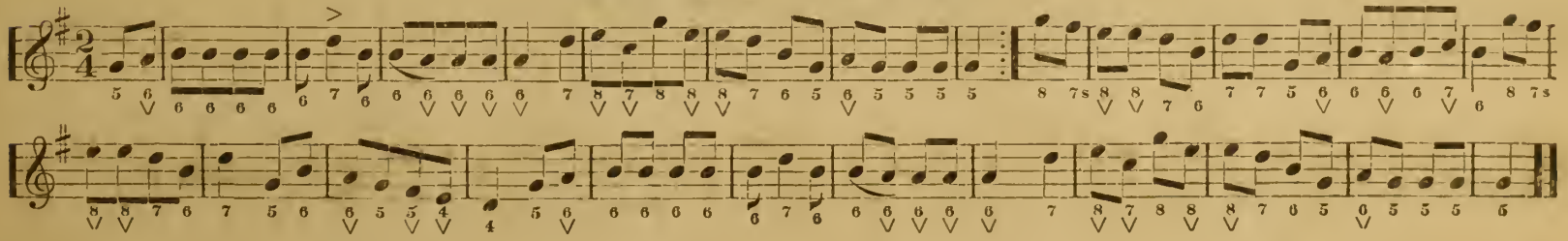




MISSOURI.

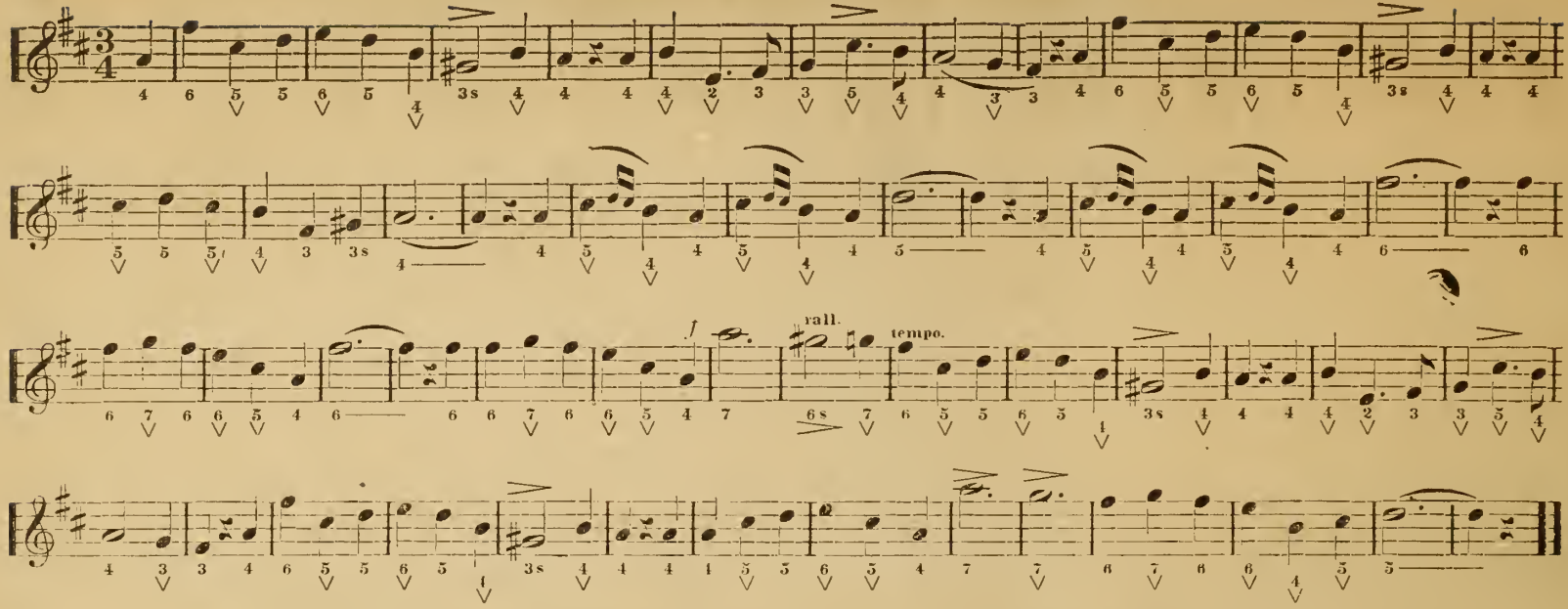


WEARING THE GREY.



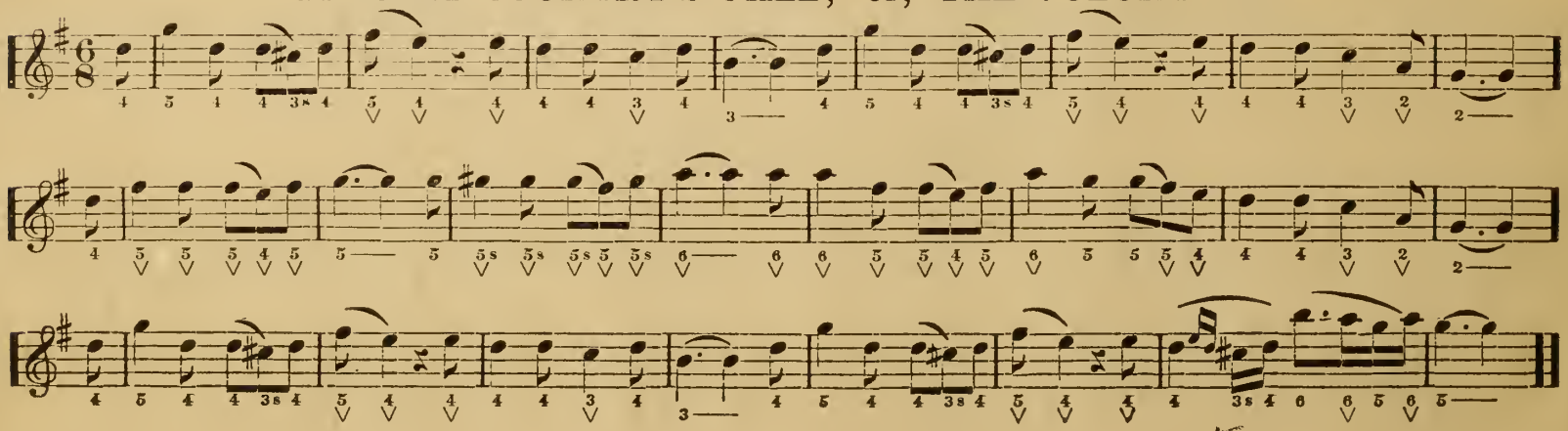
ORIGIN OF THE STARS AND BARS.

MACARTHY.

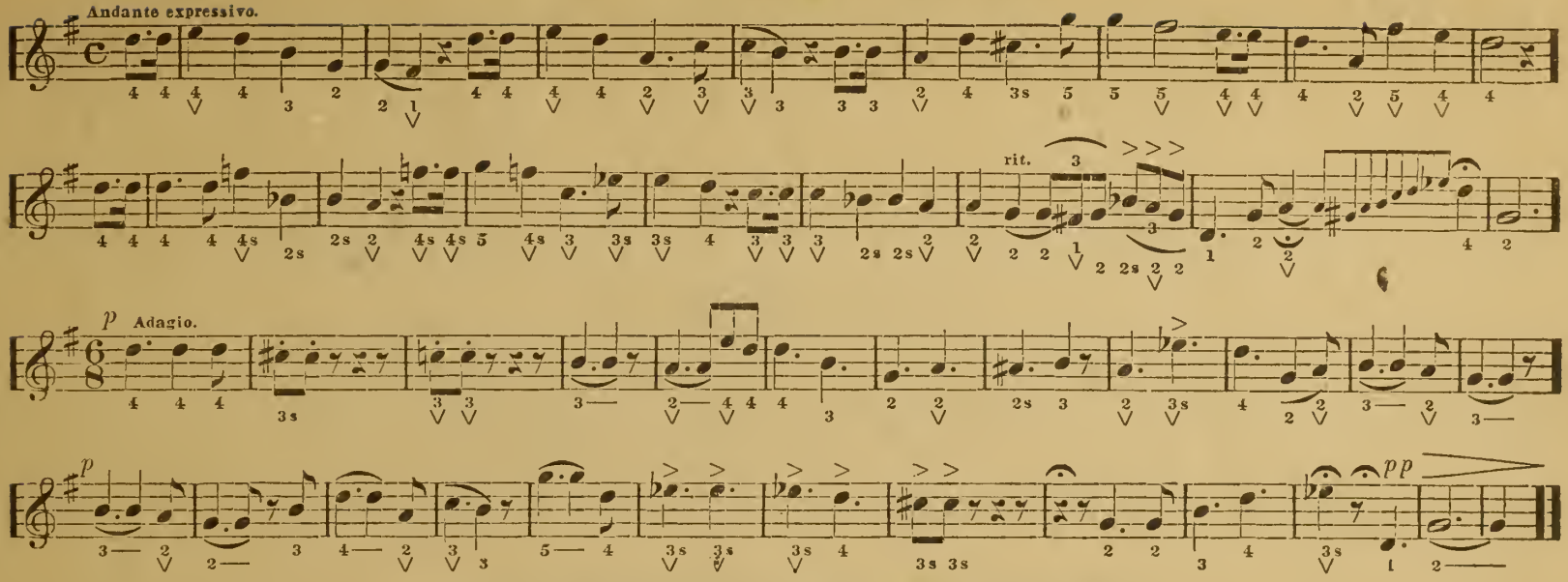


IT IS MY COUNTRY'S CALL; or, THE VOLUNTEER.

MACARTHY.

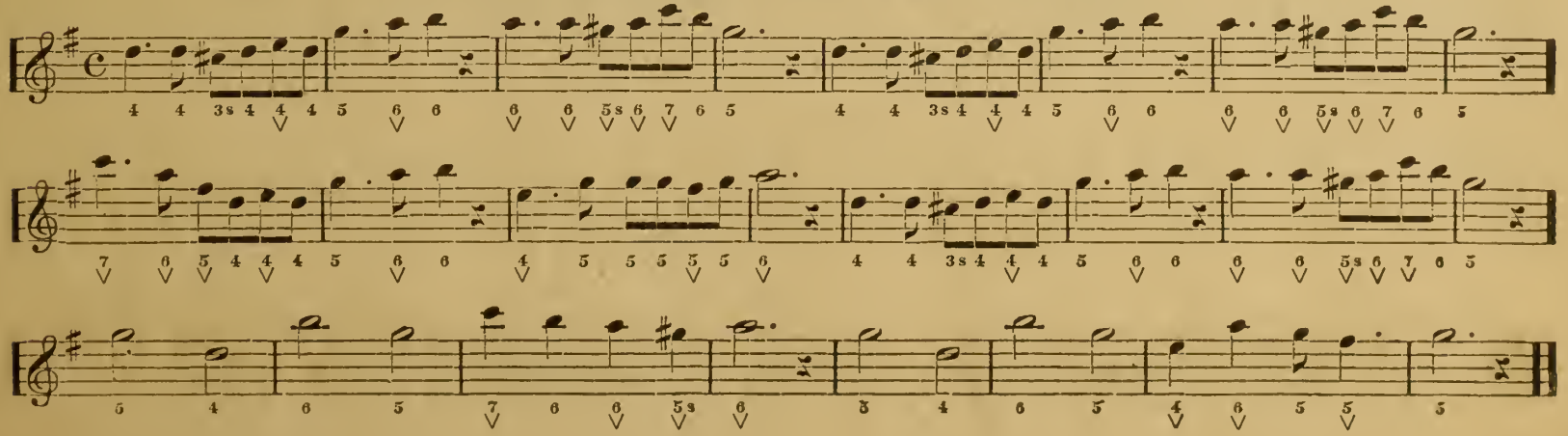


THE CONQUERED BANNER.



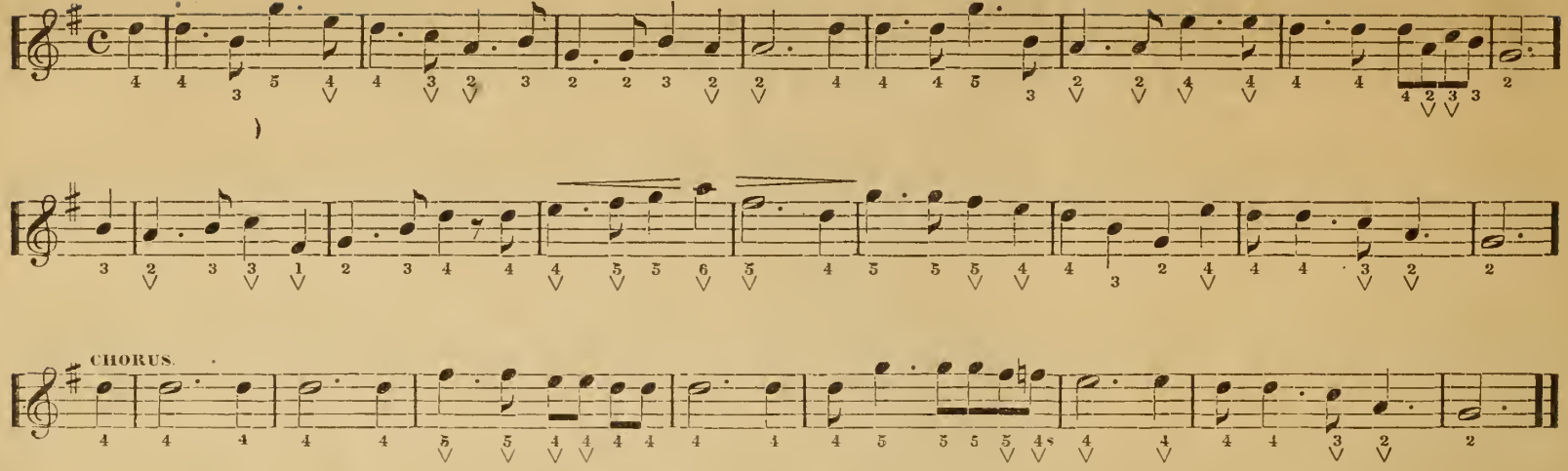
I'VE NO MOTHER, NOW I'M WEEPING.

T. SMITH.

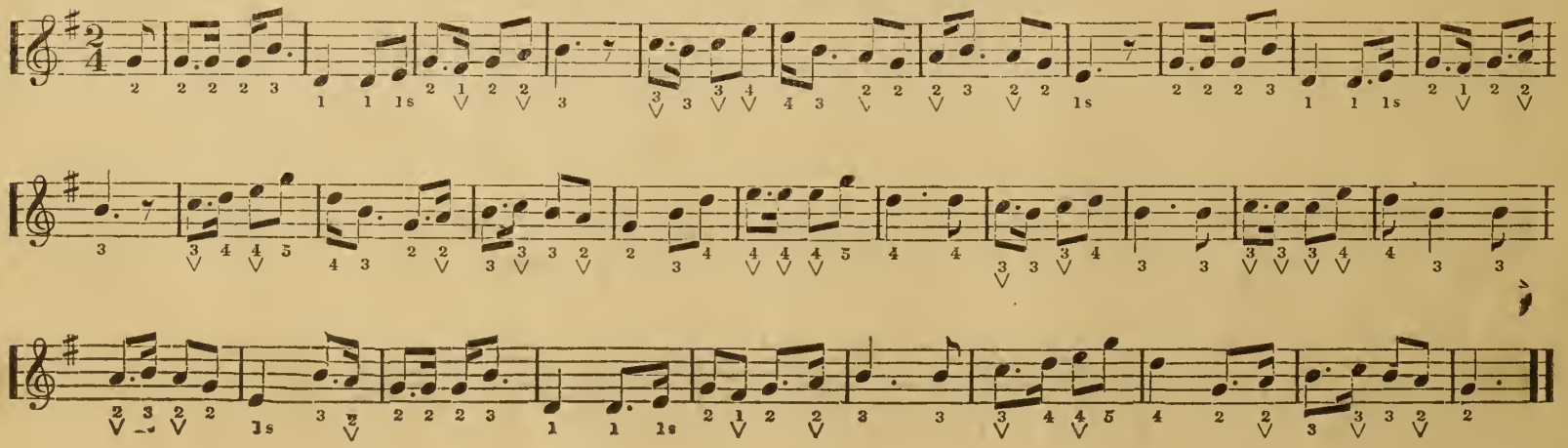


MY SOUTHERN SUNNY HOME.

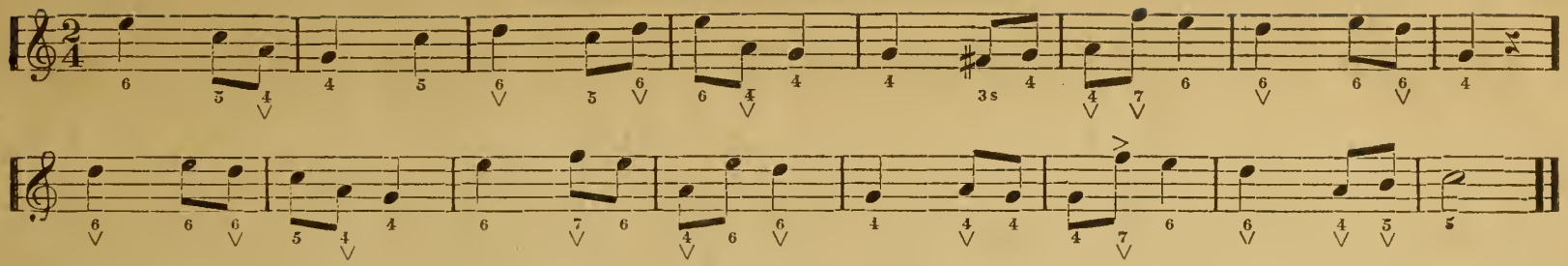
WILL. S. HAYS.



CASTLES IN THE AIR.

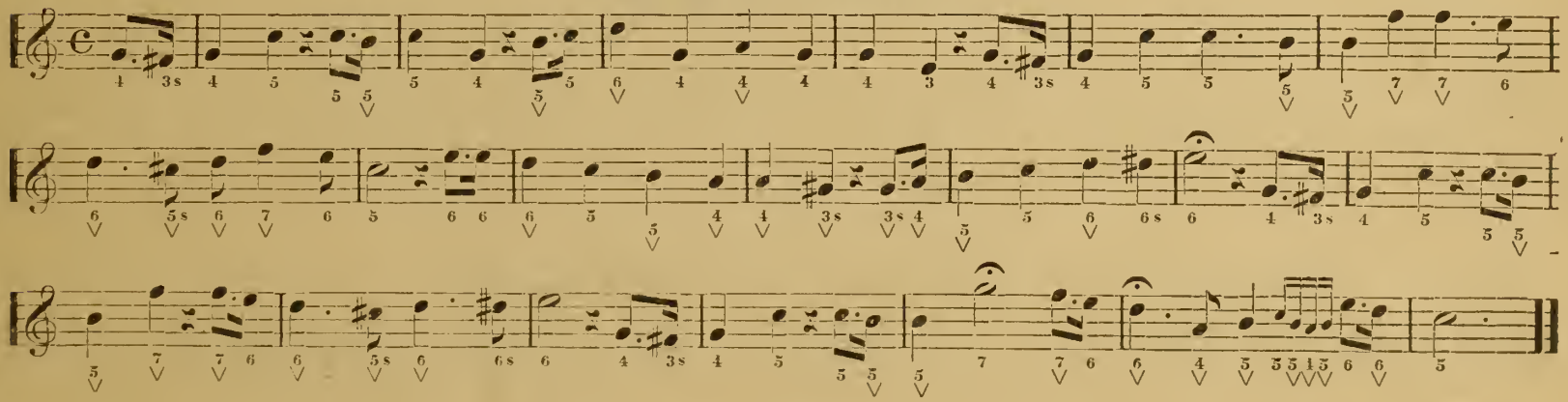


HOW CAN I LEAVE THEE?



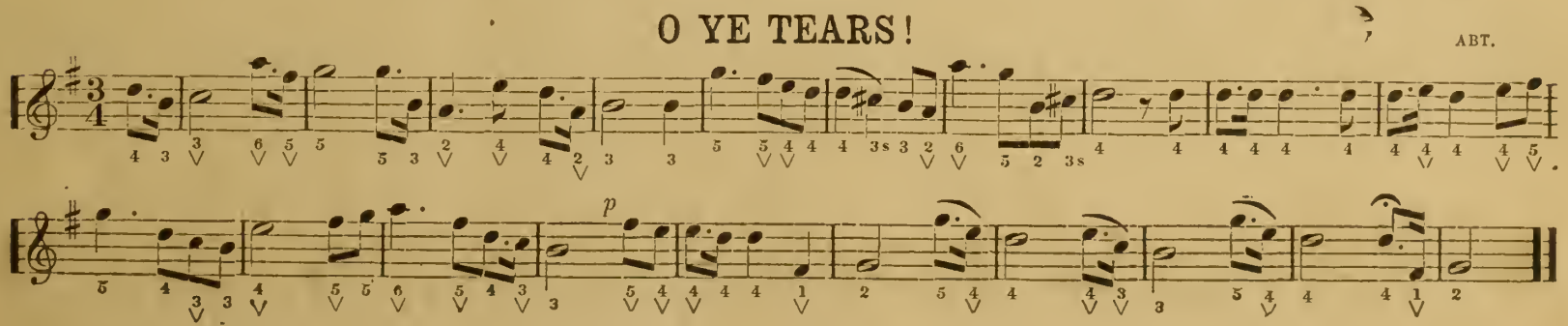
WE HAVE PARTED.

NESBITT.



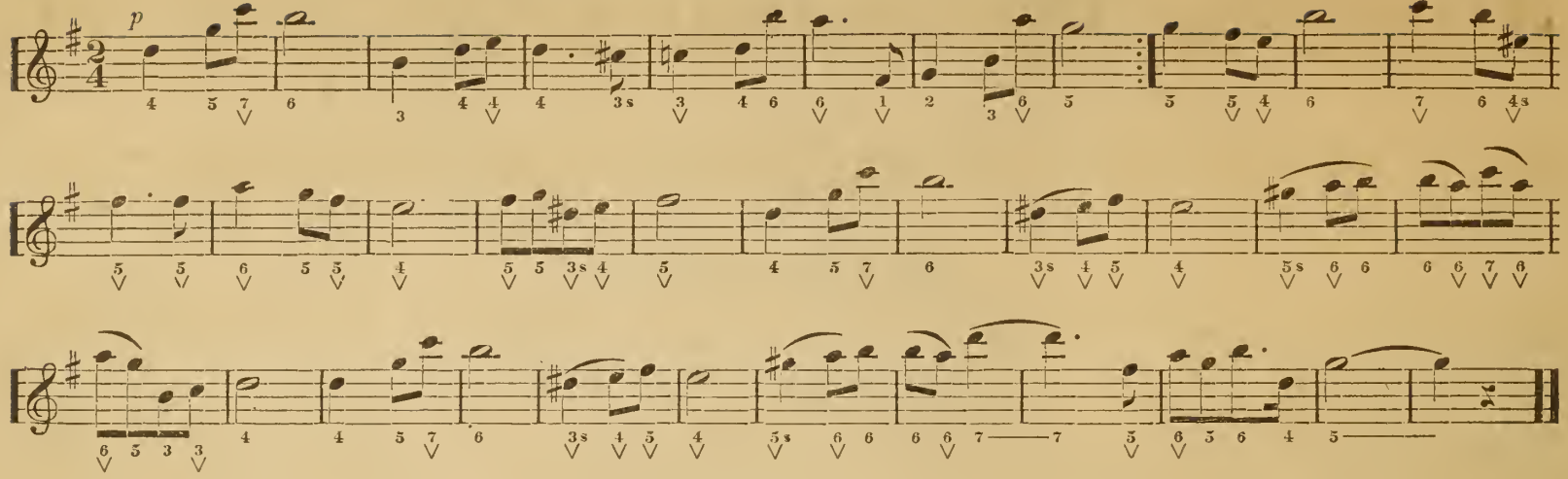
O YE TEARS!

ABT.



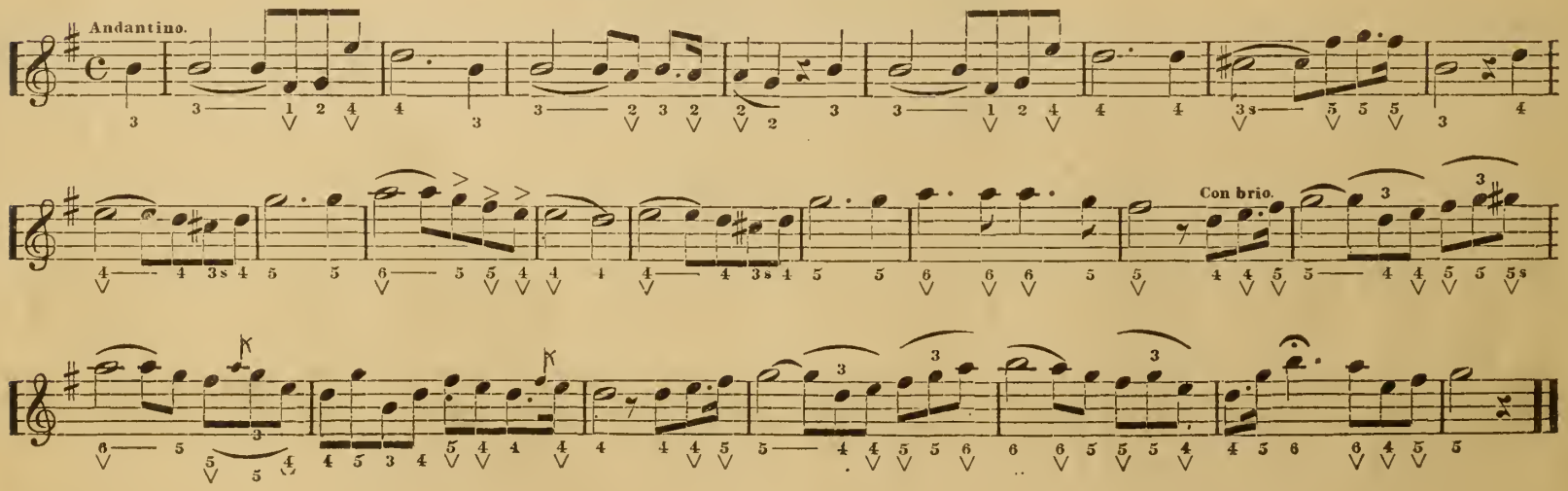
ROMANCE FROM "L'ECLAIR."

HALEVY.



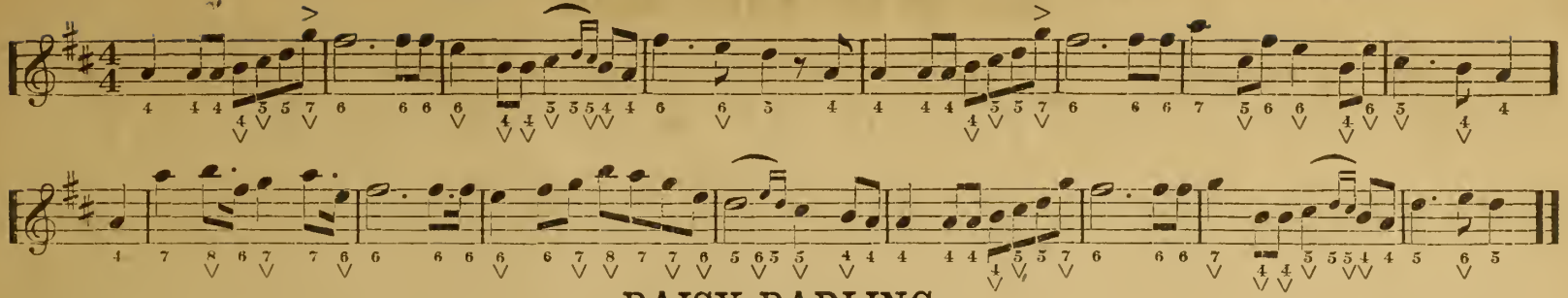
AMOUR ET FANATISME.

LATOUR.



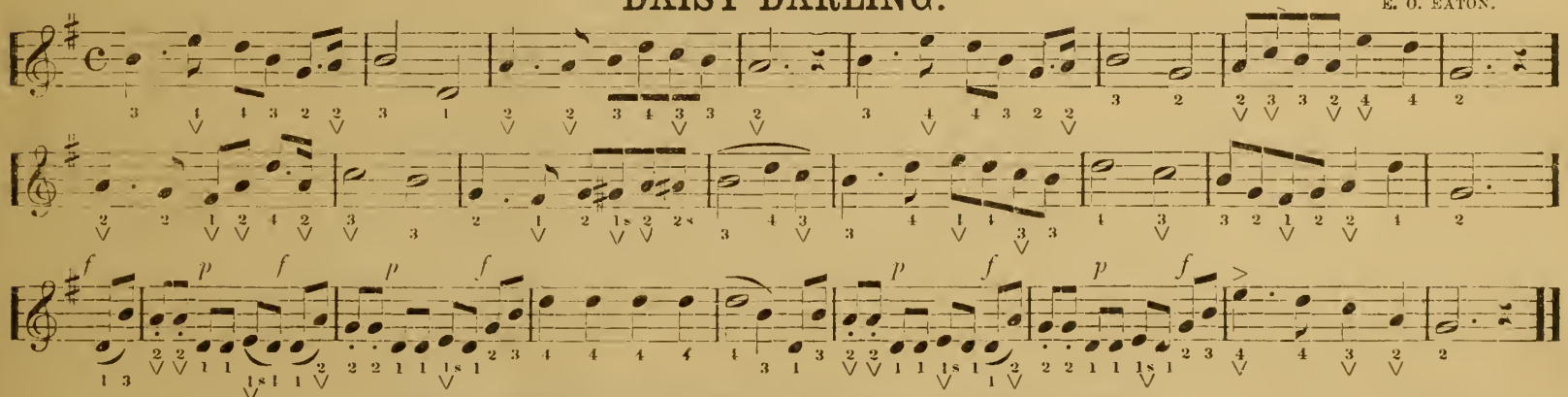
SHE WAITS BY THE RIVER FOR ME.

E. K. COLE, M. D.



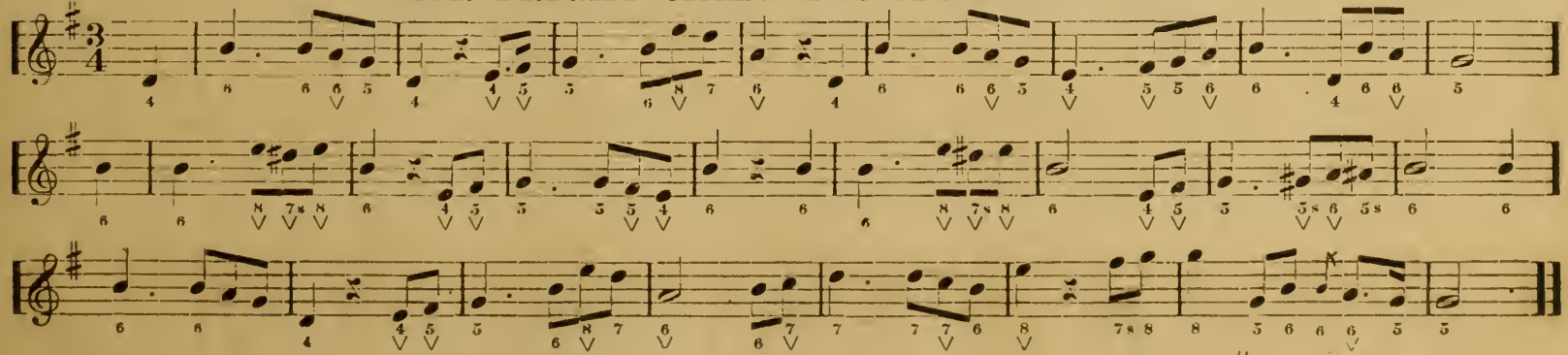
DAISY DARLING.

E. O. EATON.



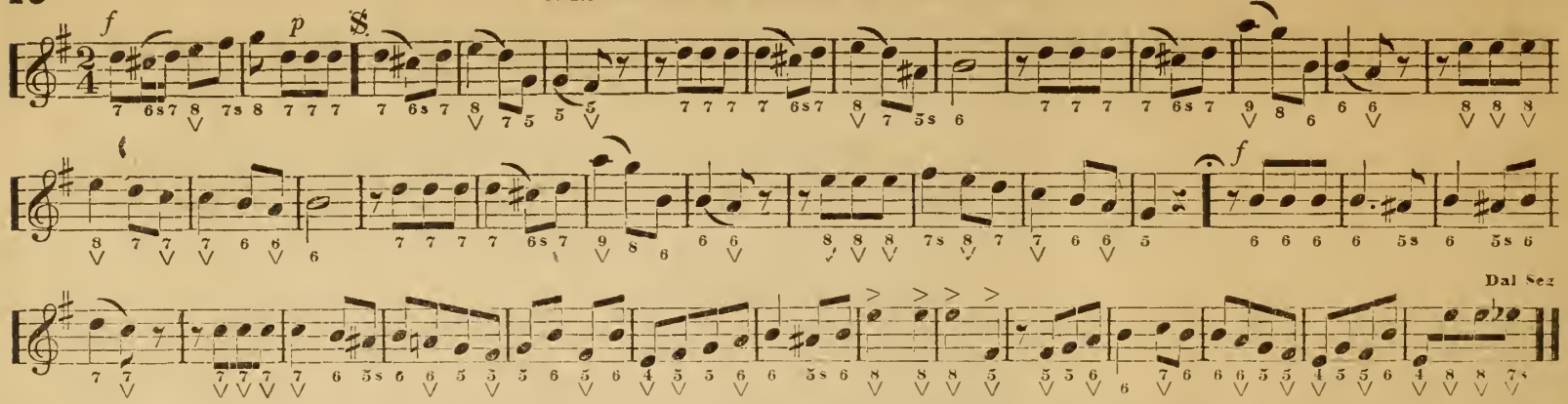
HER BRIGHT SMILE HAUNTS ME STILL.

WRIGHTON.

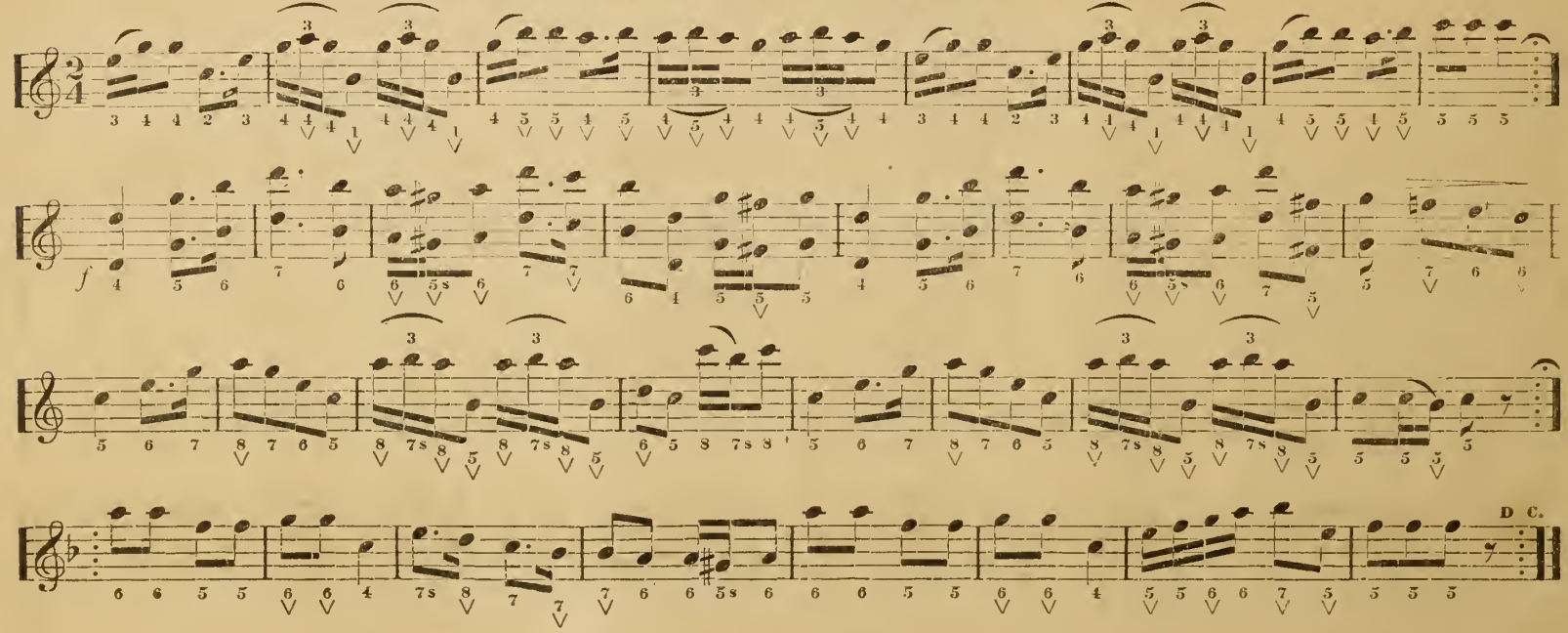


BRIGHTEST EYES GALOP.

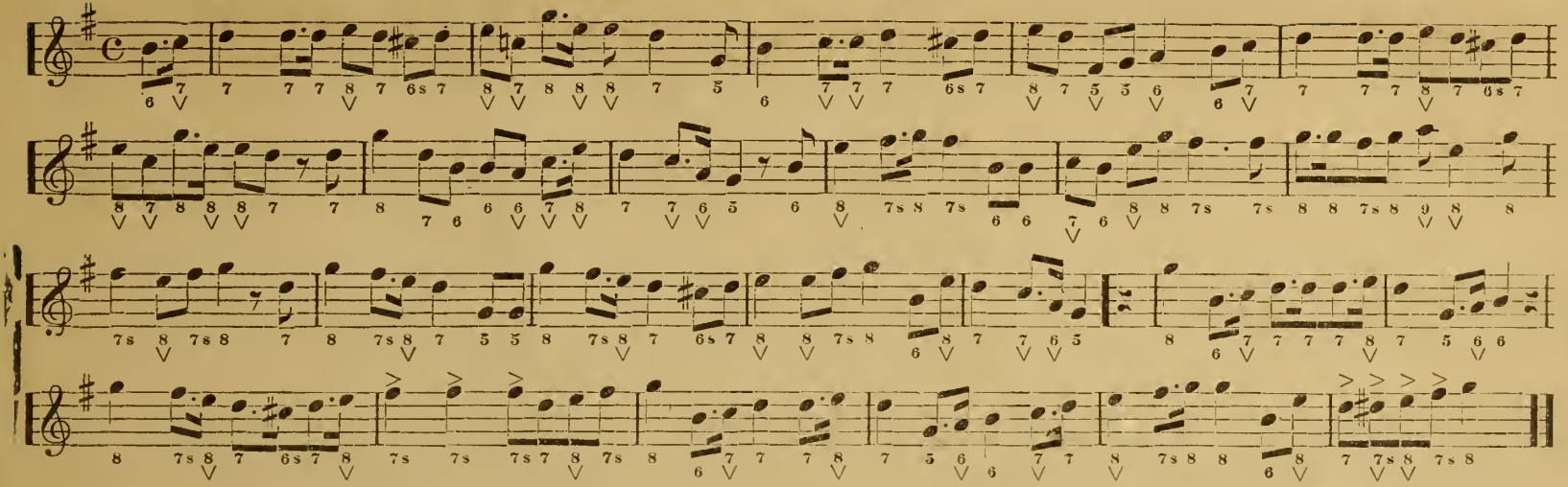
SCHWARTZ.



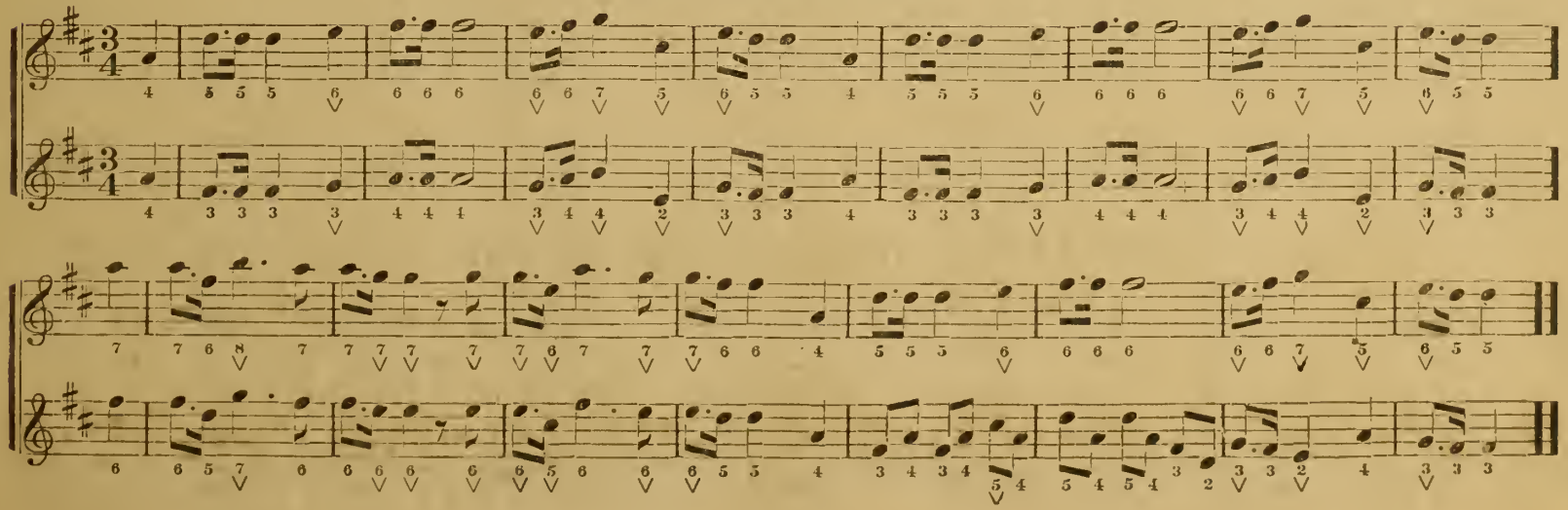
WASHINGTON ARTILLERY POLKA MARCH.



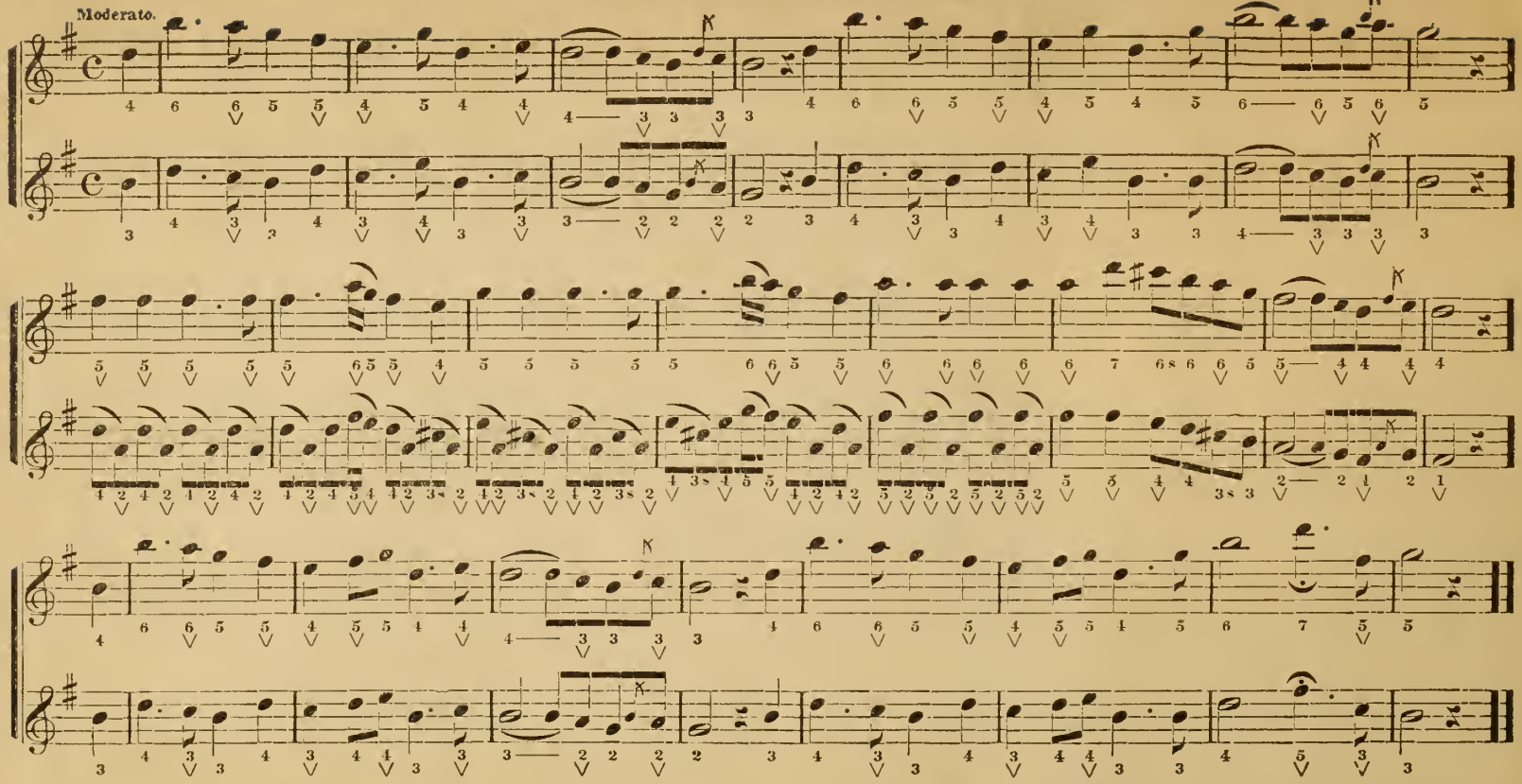
FLAG OF THE REGIMENT.



MY MARYLAND.

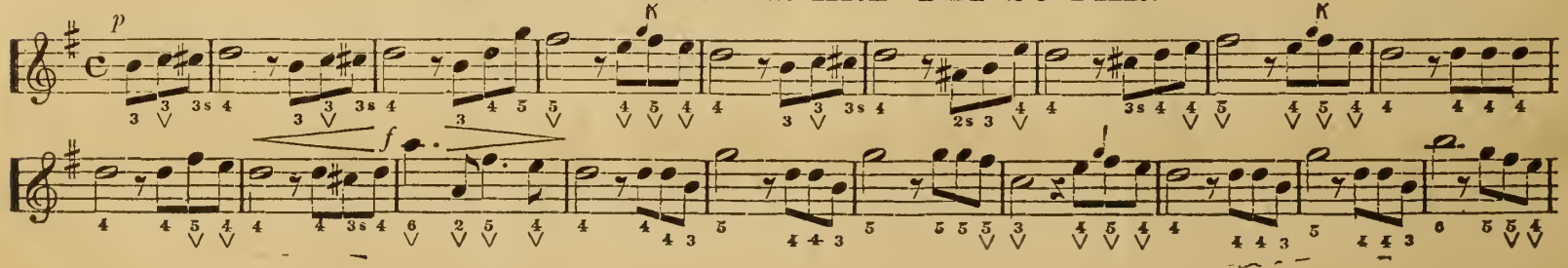


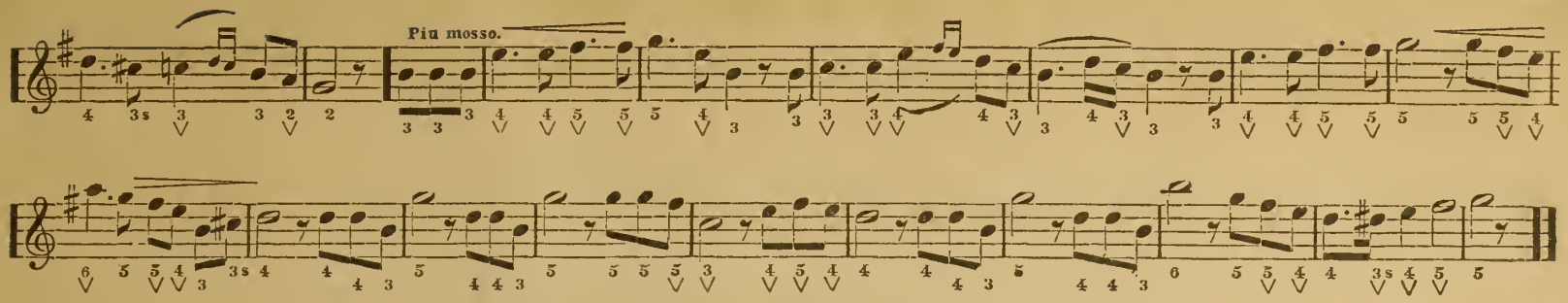
THE DEAREST SPOT OF EARTH.



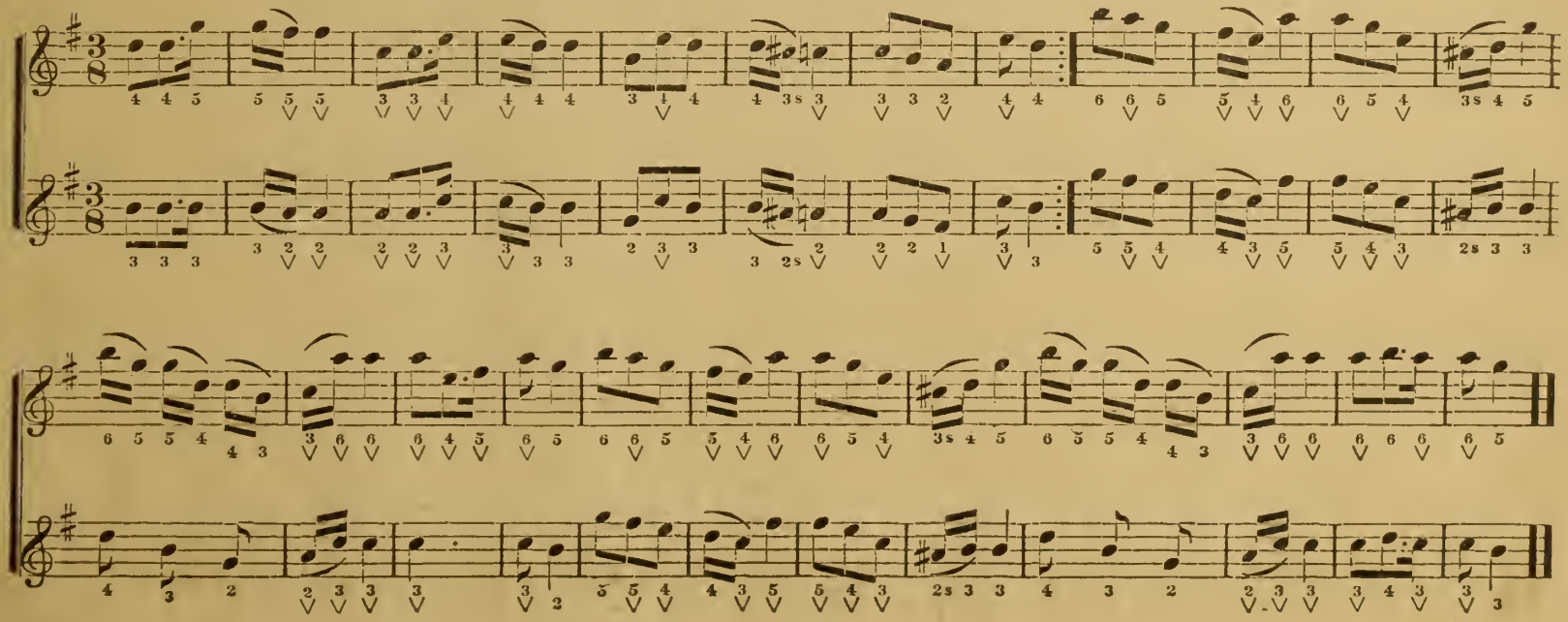
THOU ART SO NEAR AND YET SO FAR.

REICHARDT.



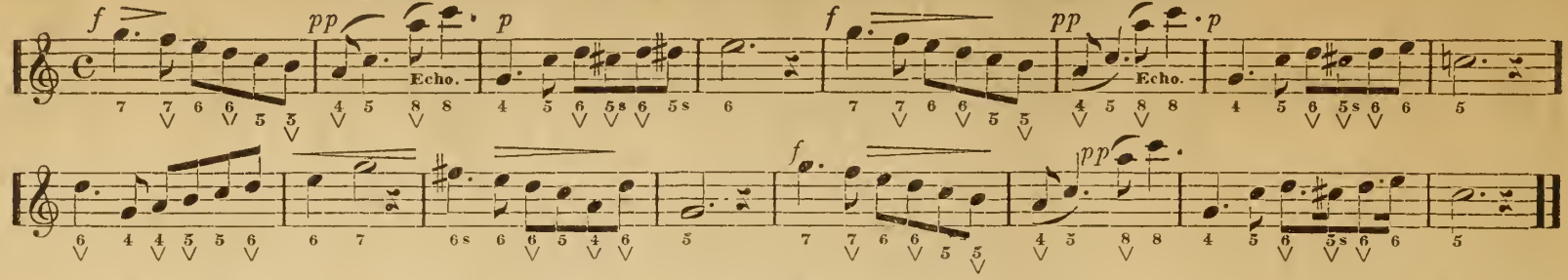


SANTA LUCIA. (Over the Rippling Sea.)



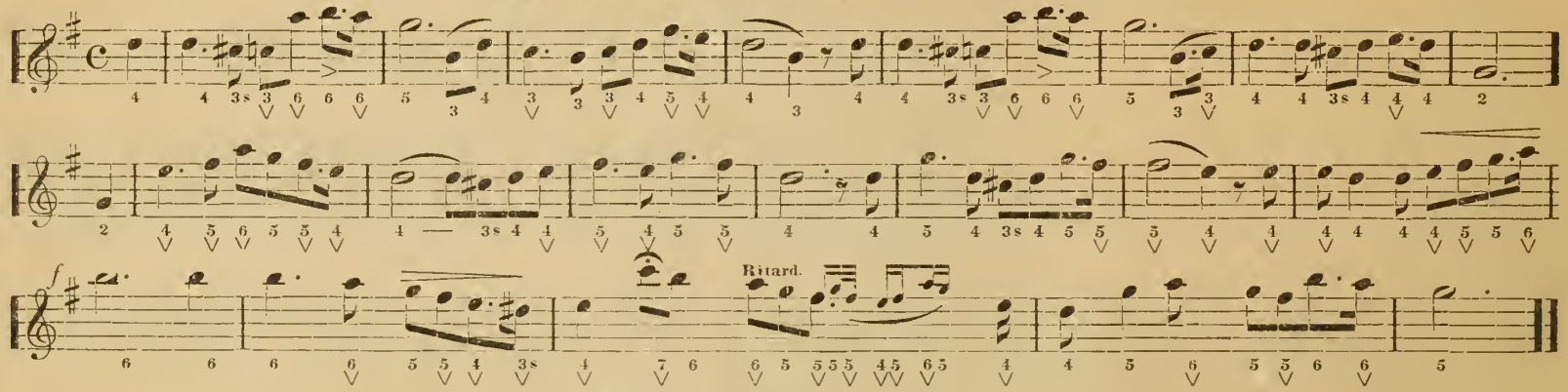
NEAR THE BANKS OF THAT LONE RIVER.

LA HACHE.



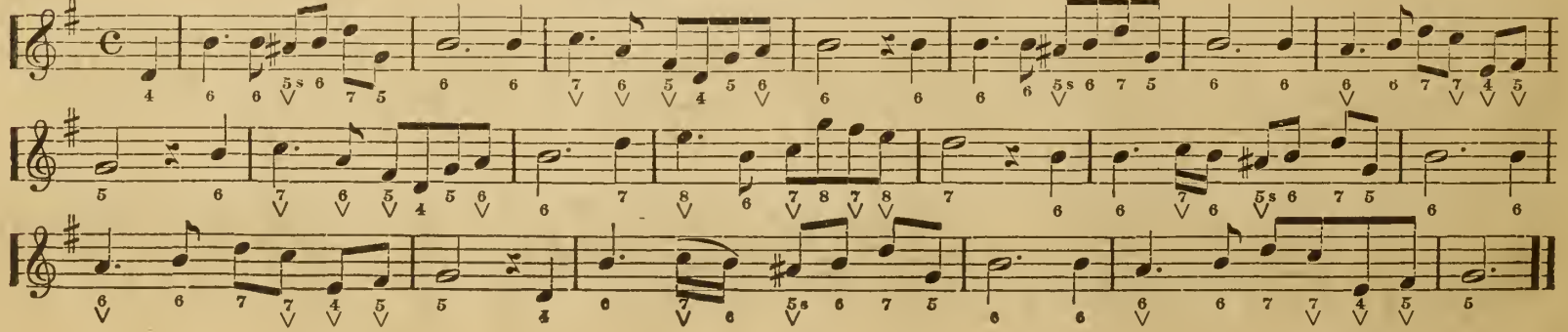
THE GOOD-BYE AT THE DOOR.

GLOVER.



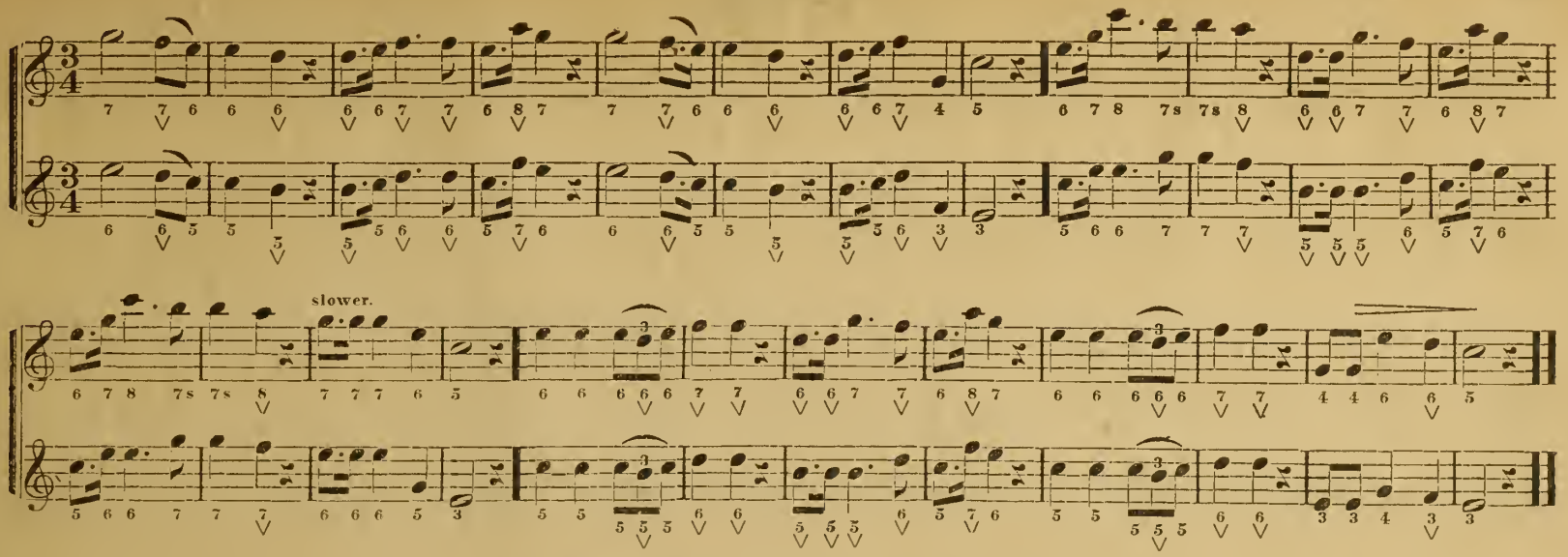
THOSE DARK EYES.

ARMAND.



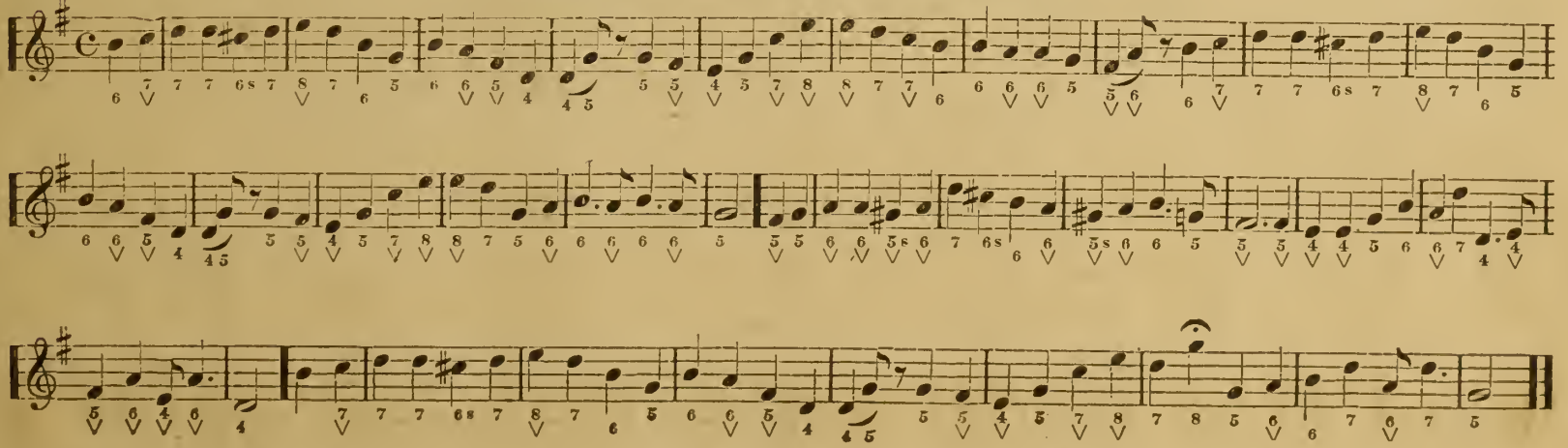
JUANITA.

MRS. NORTON.



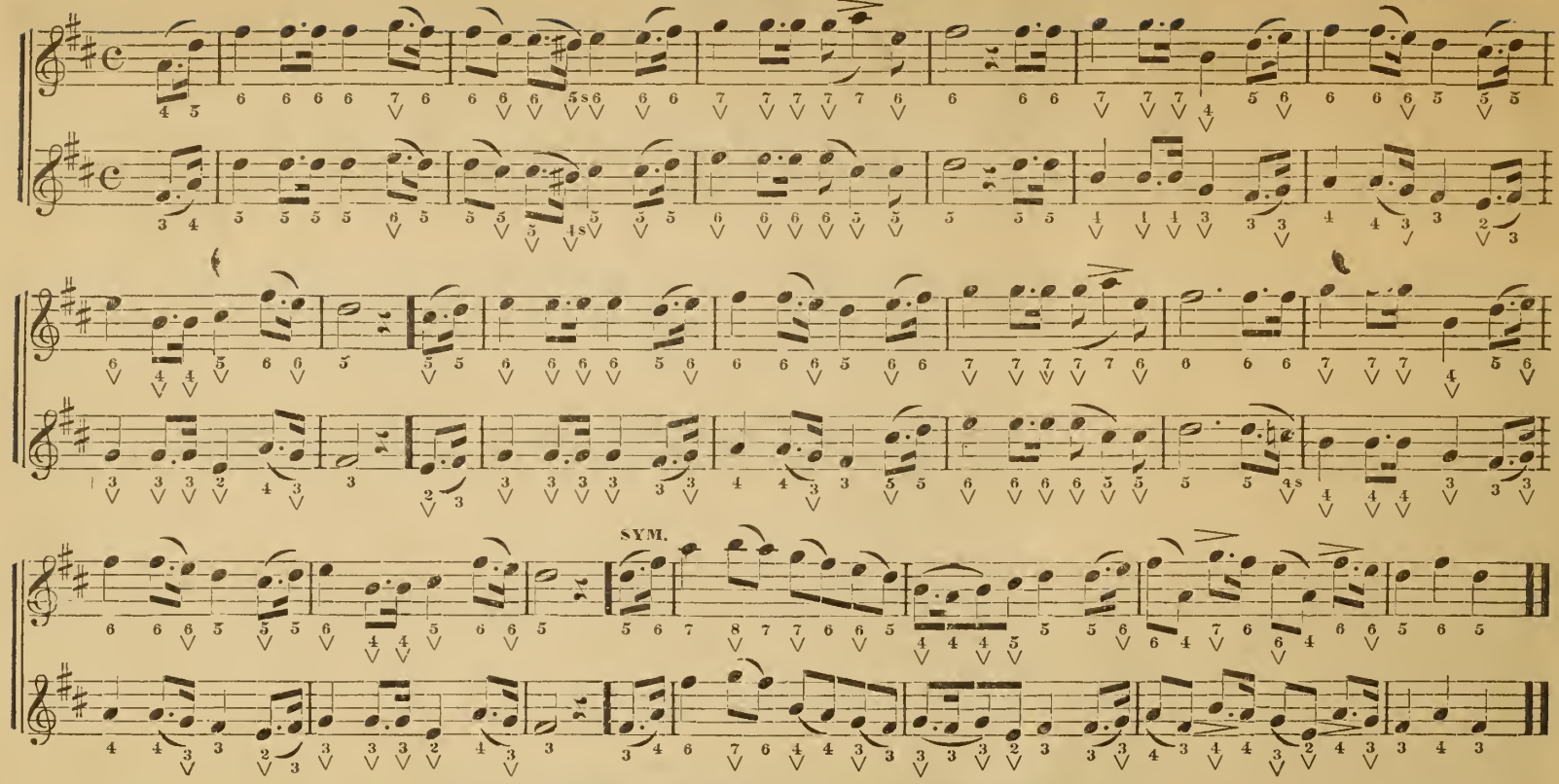
I AM DYING, EGYPT, DYING.

ARMAND.



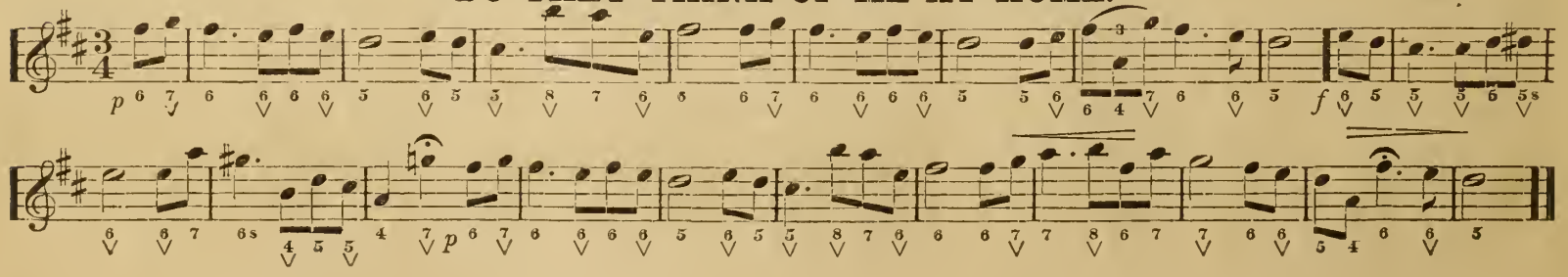
TAKE ME HOME.

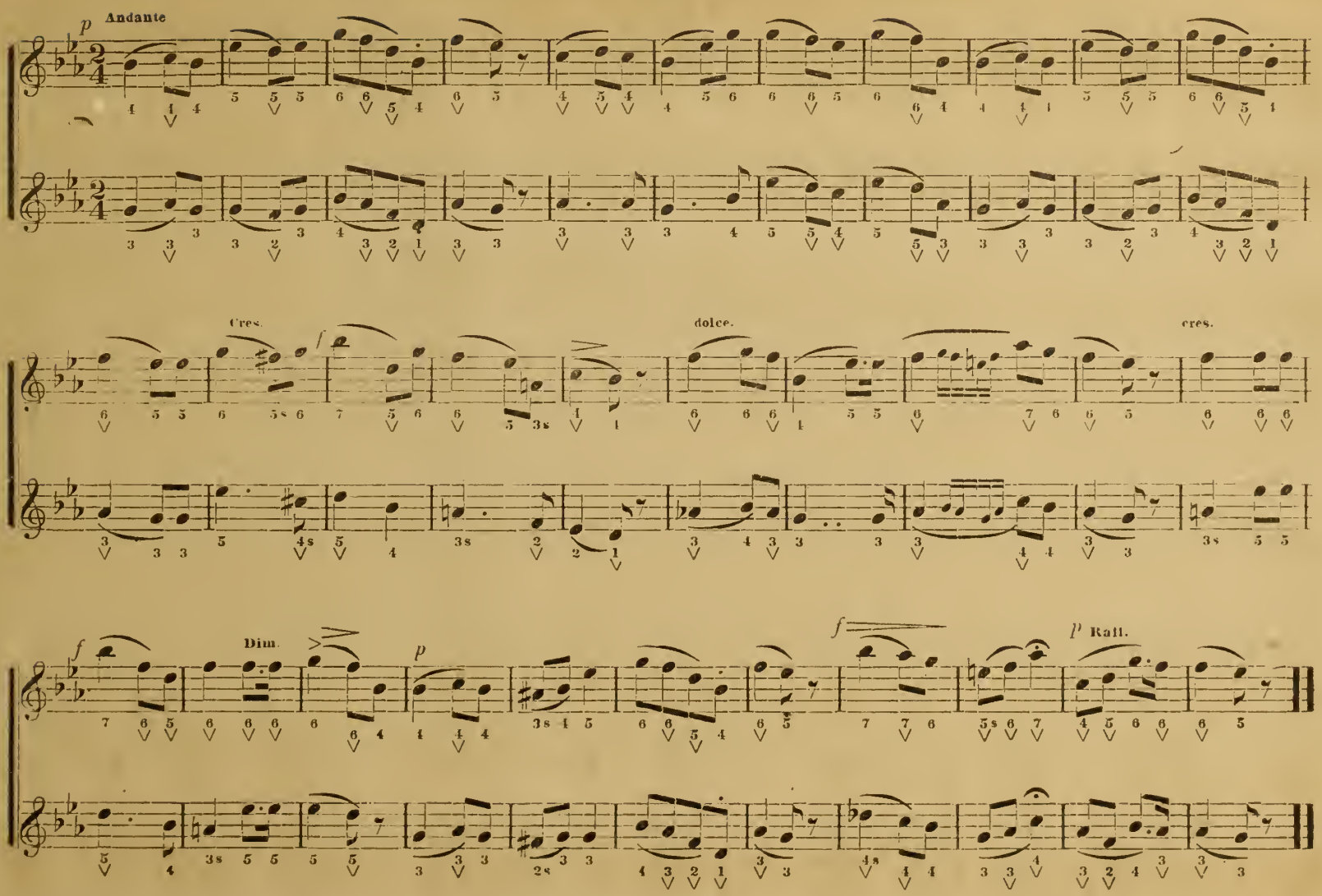
E. RAYMOND.



DO THEY THINK OF ME AT HOME.

GLOVER.




p Andante
Cres.
f
dolce.
cres.
f
Dim.
p
f
p Rall.

I HAVE HEARD SWEET MUSIC STEALING.

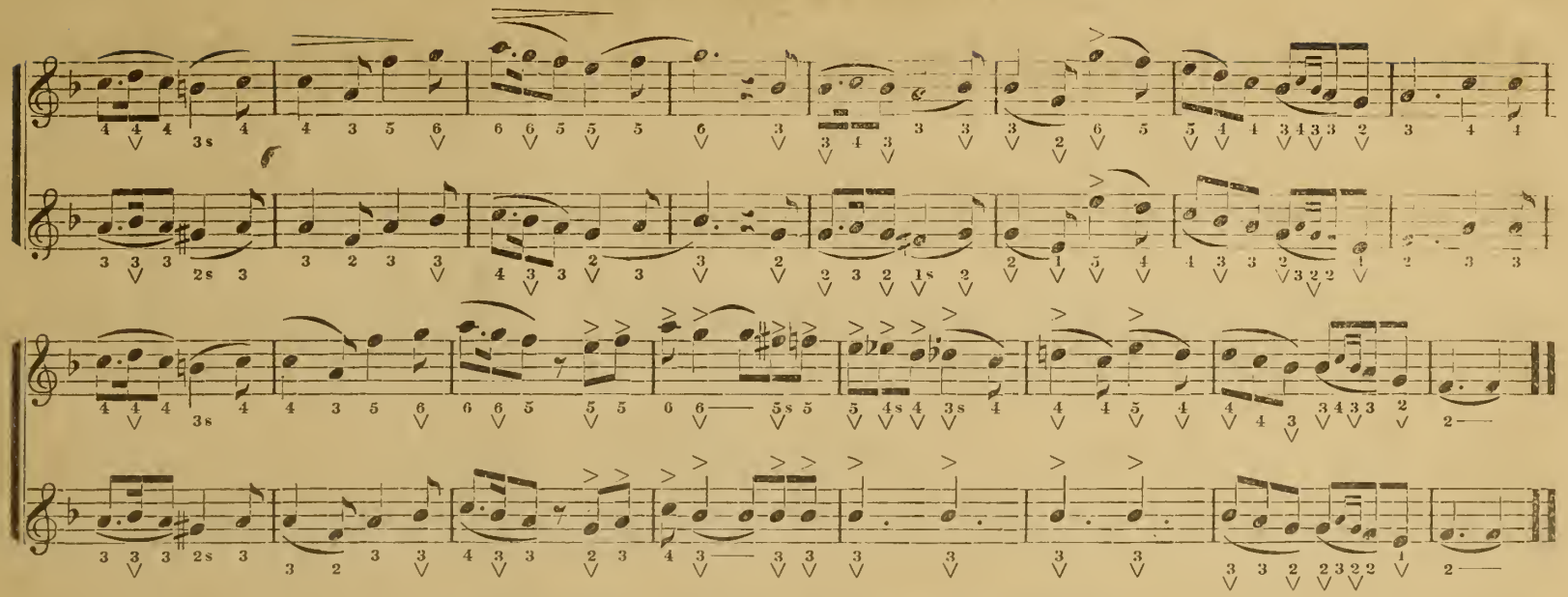
HOBSON.

FINE.

D. C.

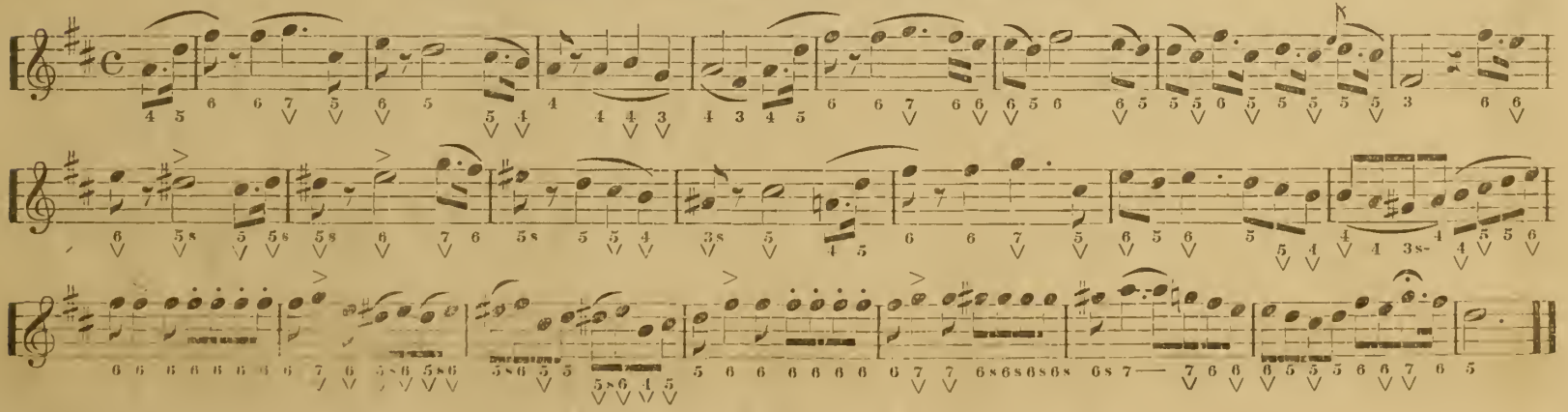
AŸ! CHIQUITA. (Ah! Darling.)

ARMAND.



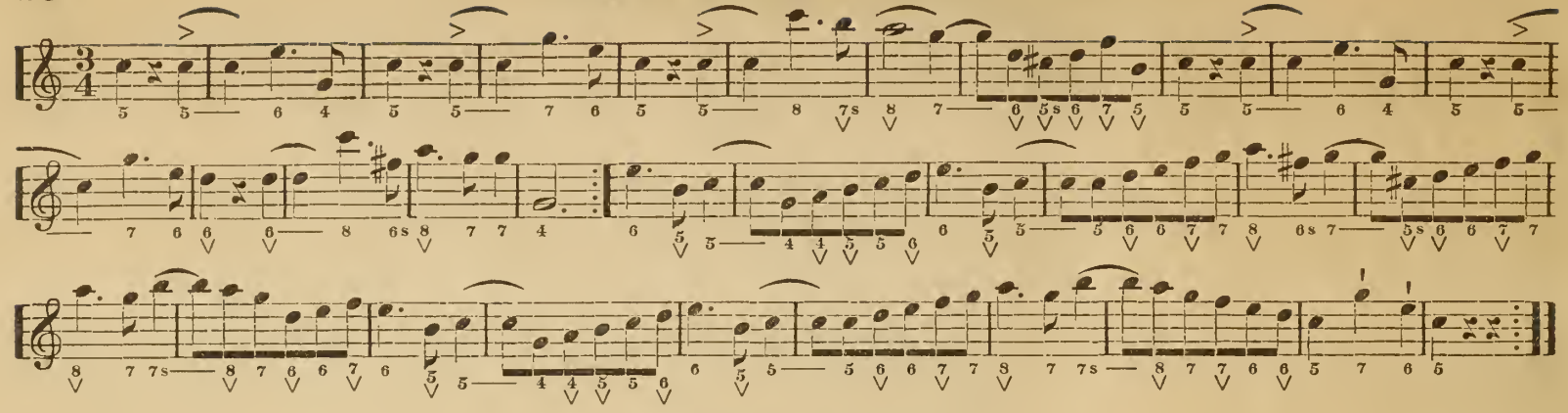
AIR FROM "LUCIA DI LAMMERMOOR."

DONIZETTI.



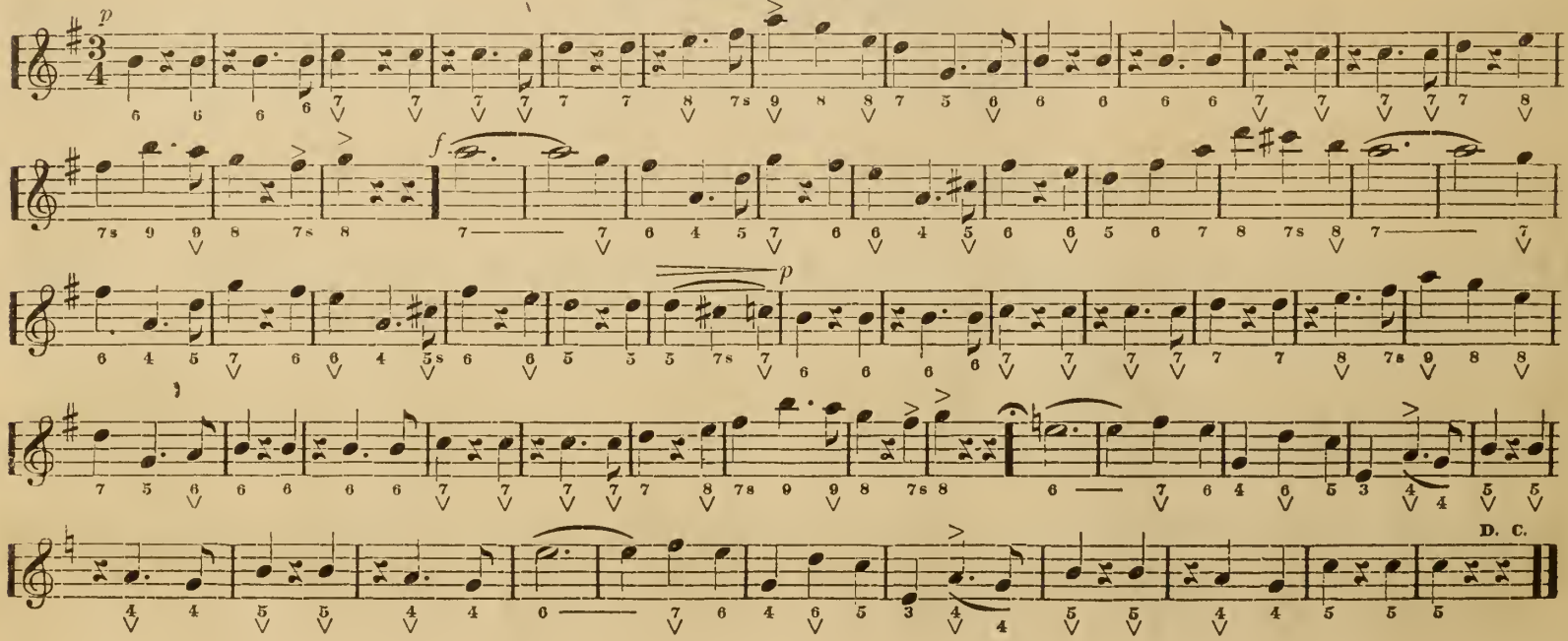
WALTZ FROM "FAUST."

GOUNOD.



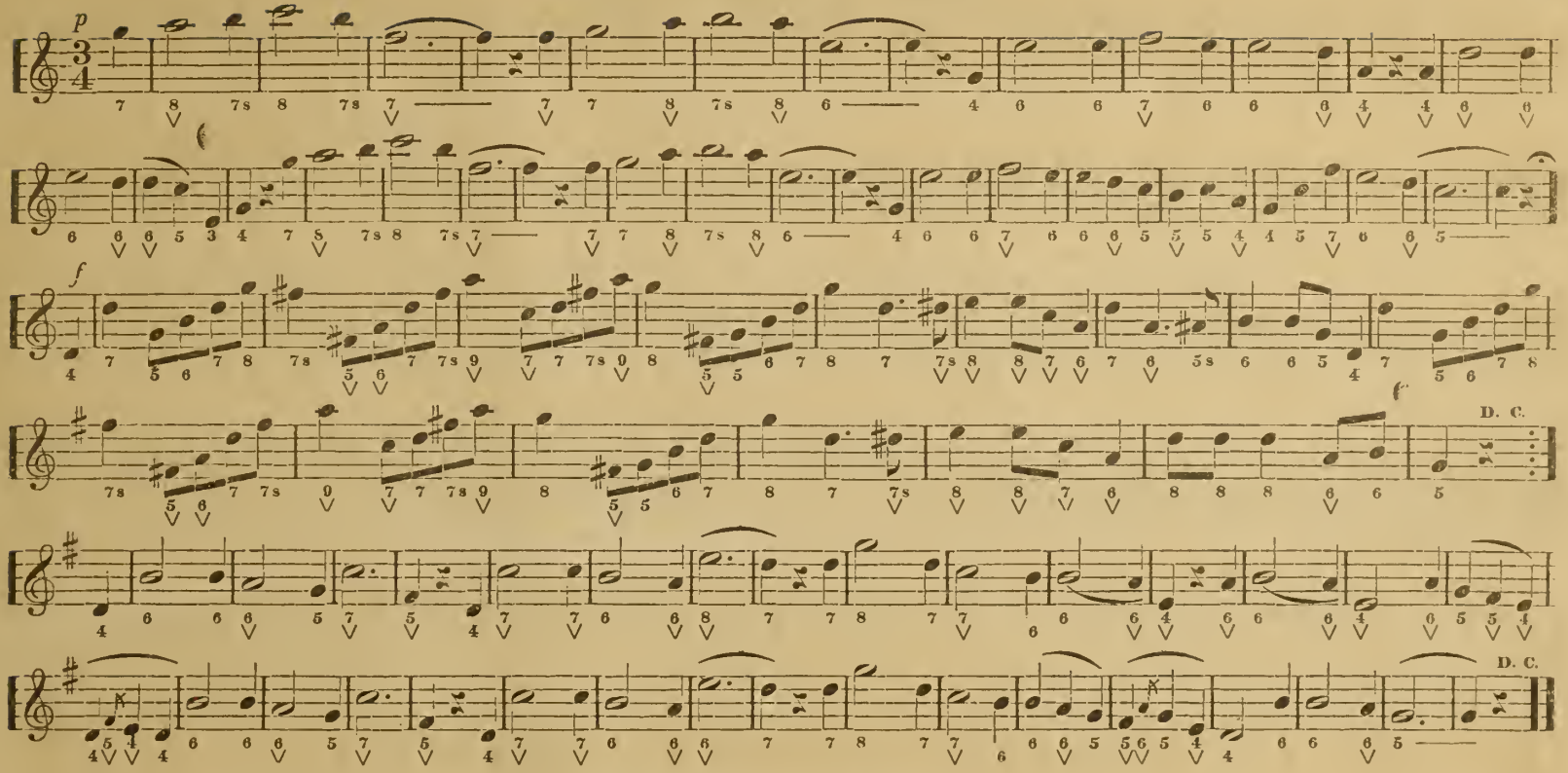
IL BACIO WALTZ.

ARDITI.



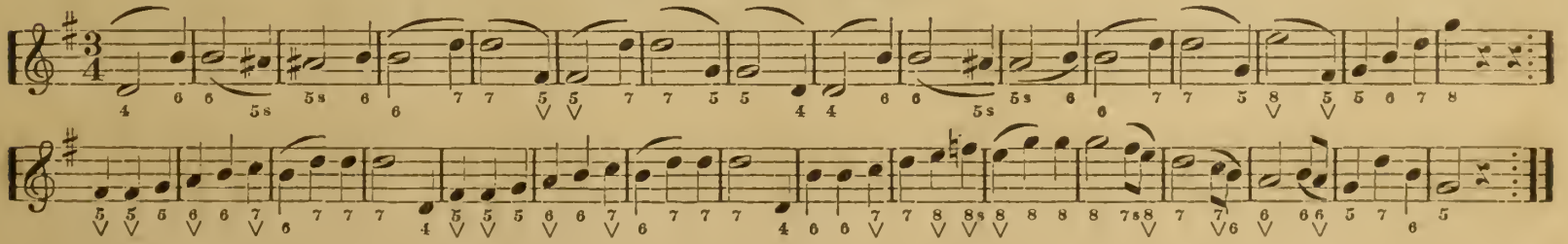
THE GUARDS' WALTZ.

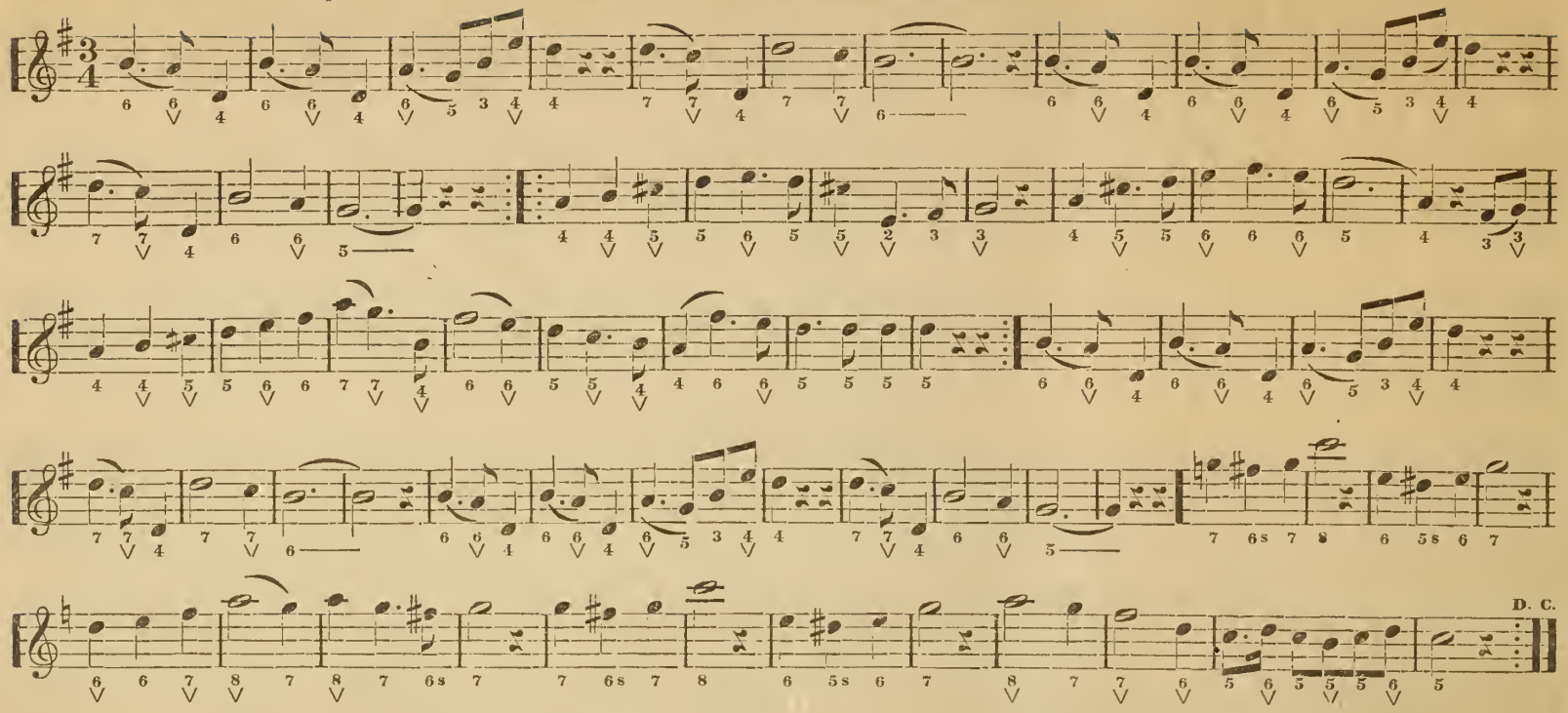
GODFREY.



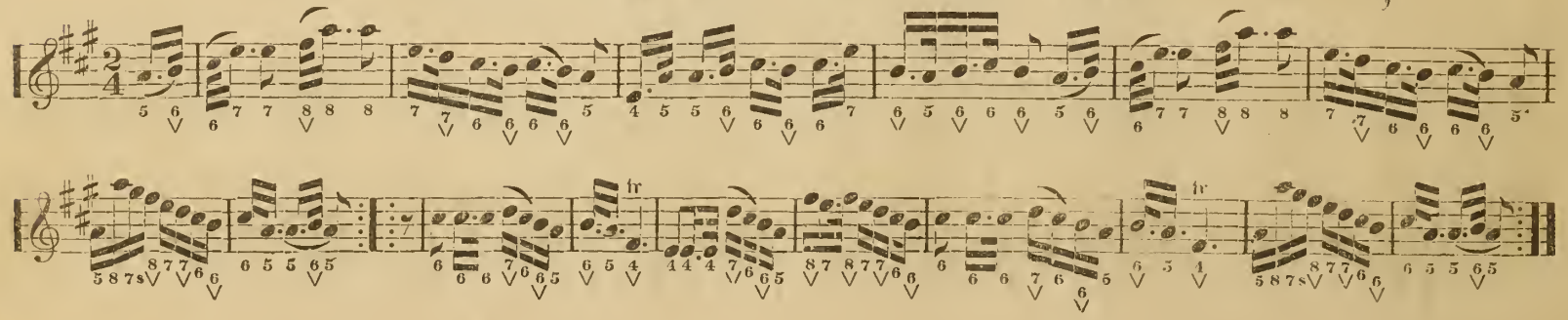
NATALIE WALTZ.

LABITZKY.

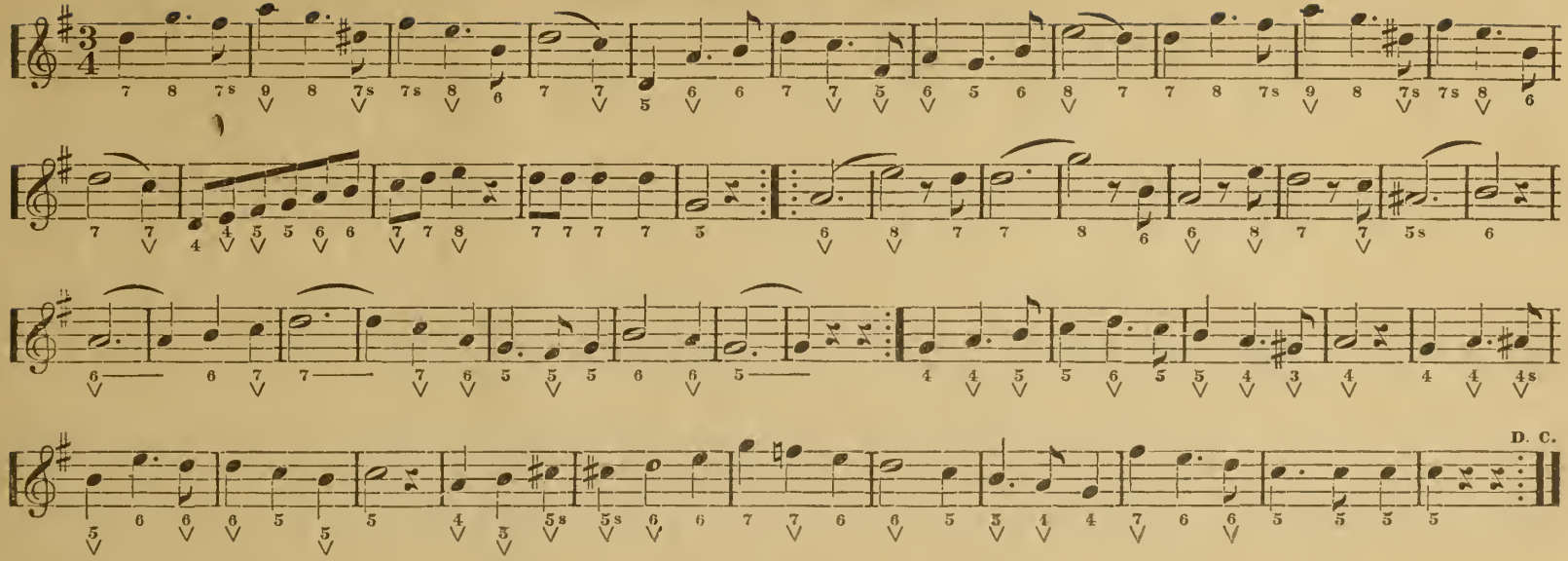




"WHO'S PEN HERE SINCE I PEN GONE?"

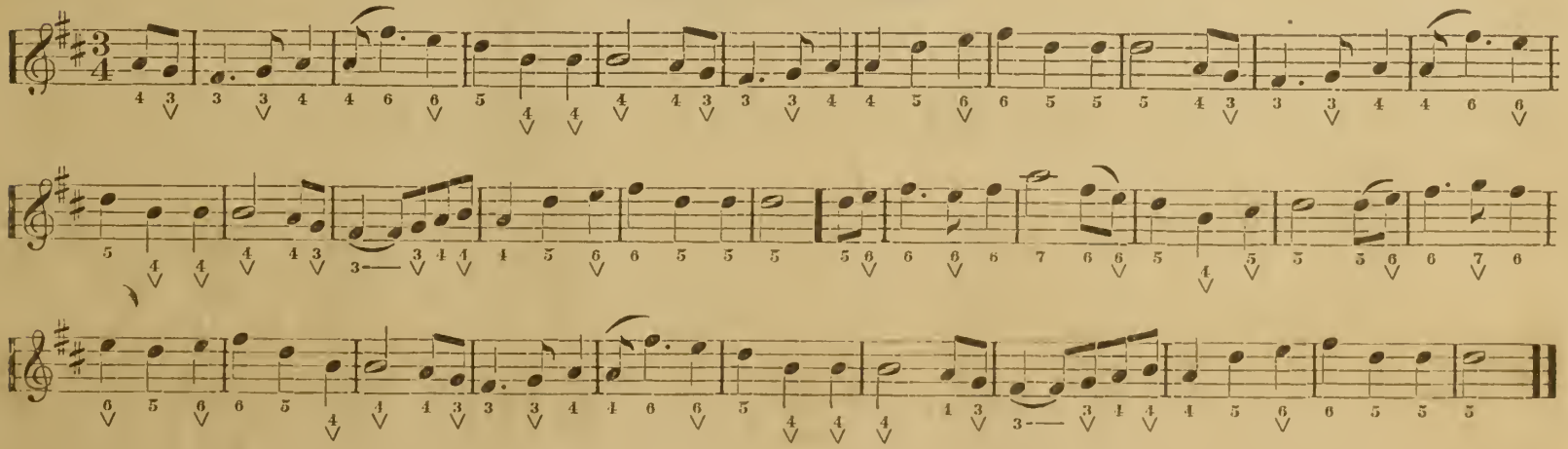


CRESCENT CITY WALTZ.



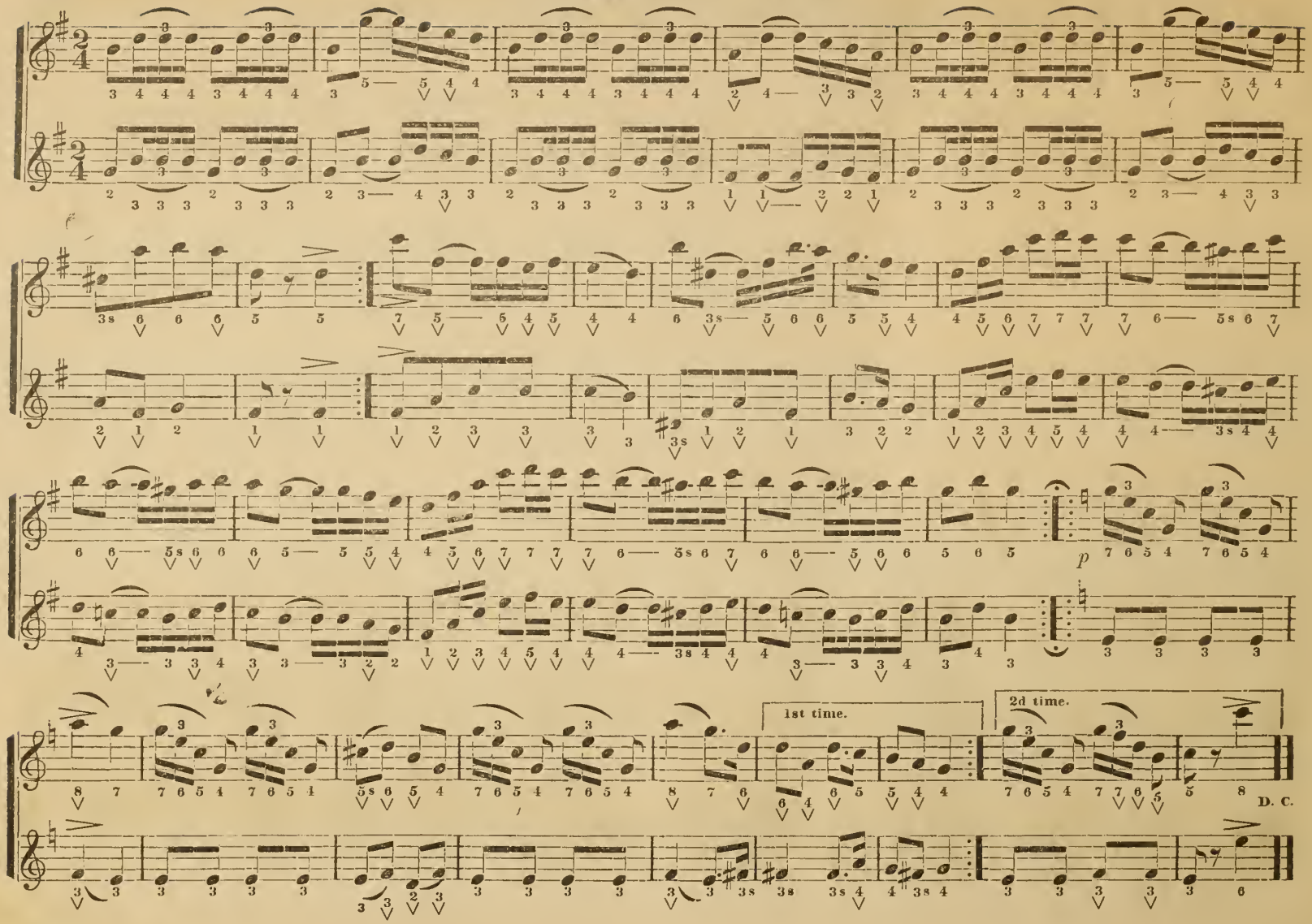
LOGIE O'BUCHAN.

SCOTCH.

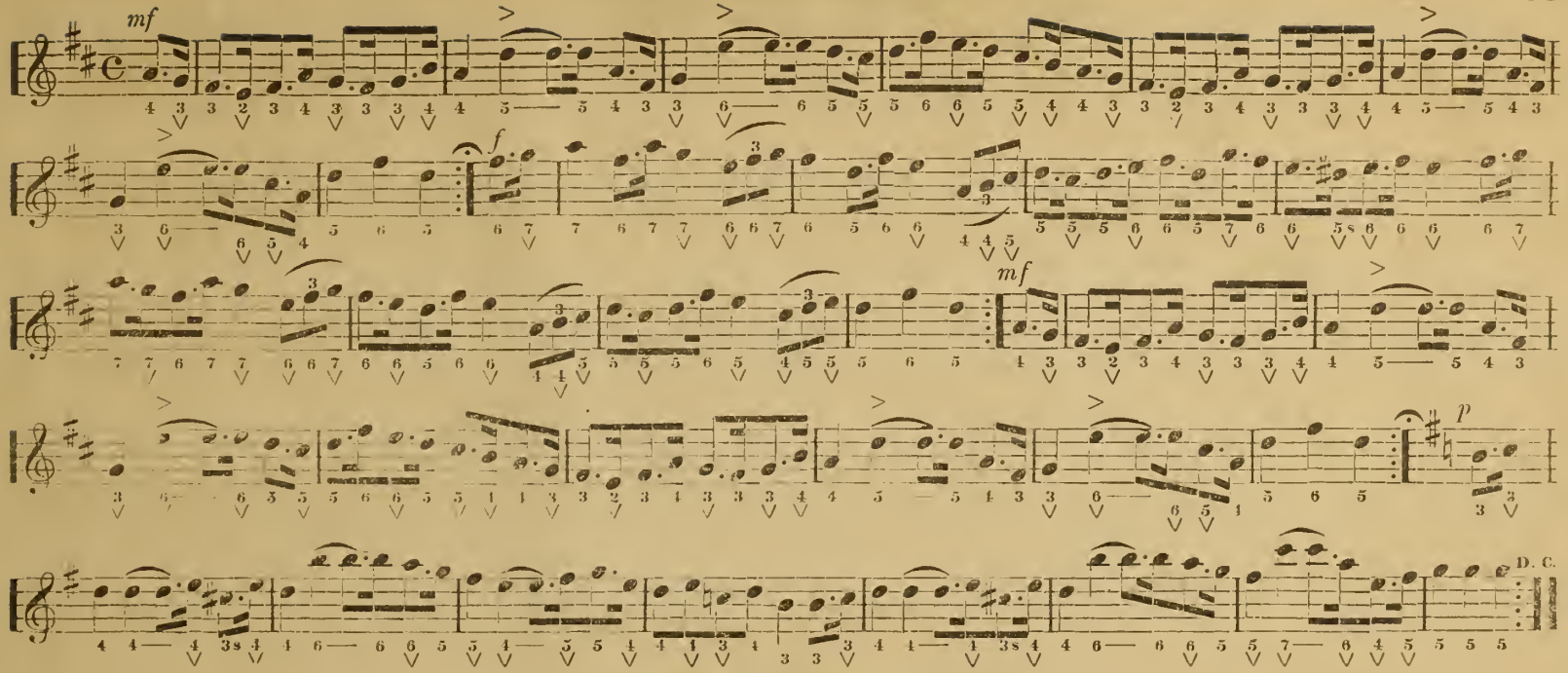


AURENE SCHOTTISCH.

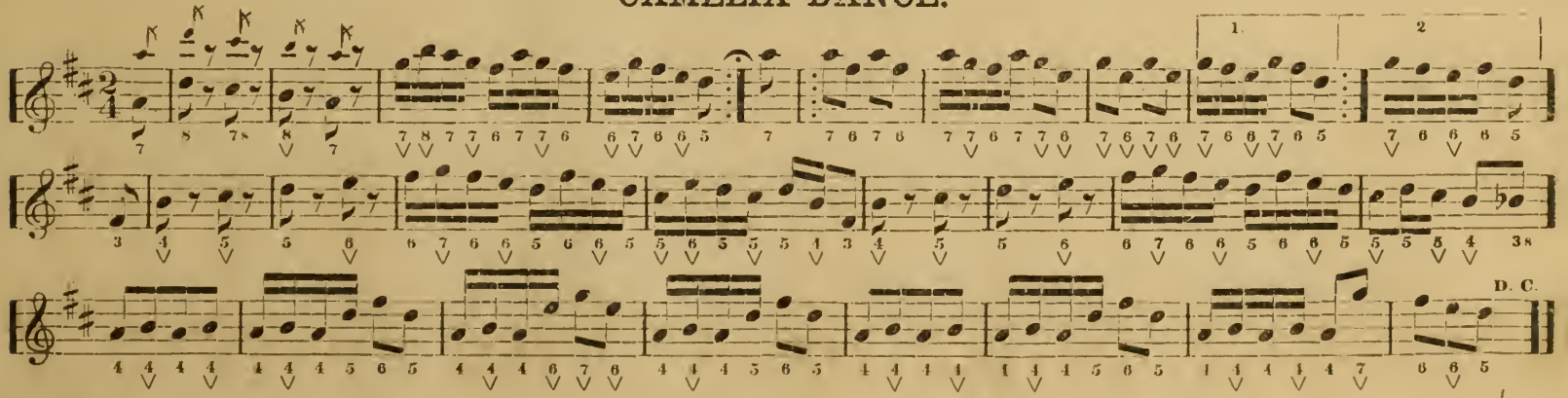
CHAS. YOUNG.



RURAL SCHOTTISCH.

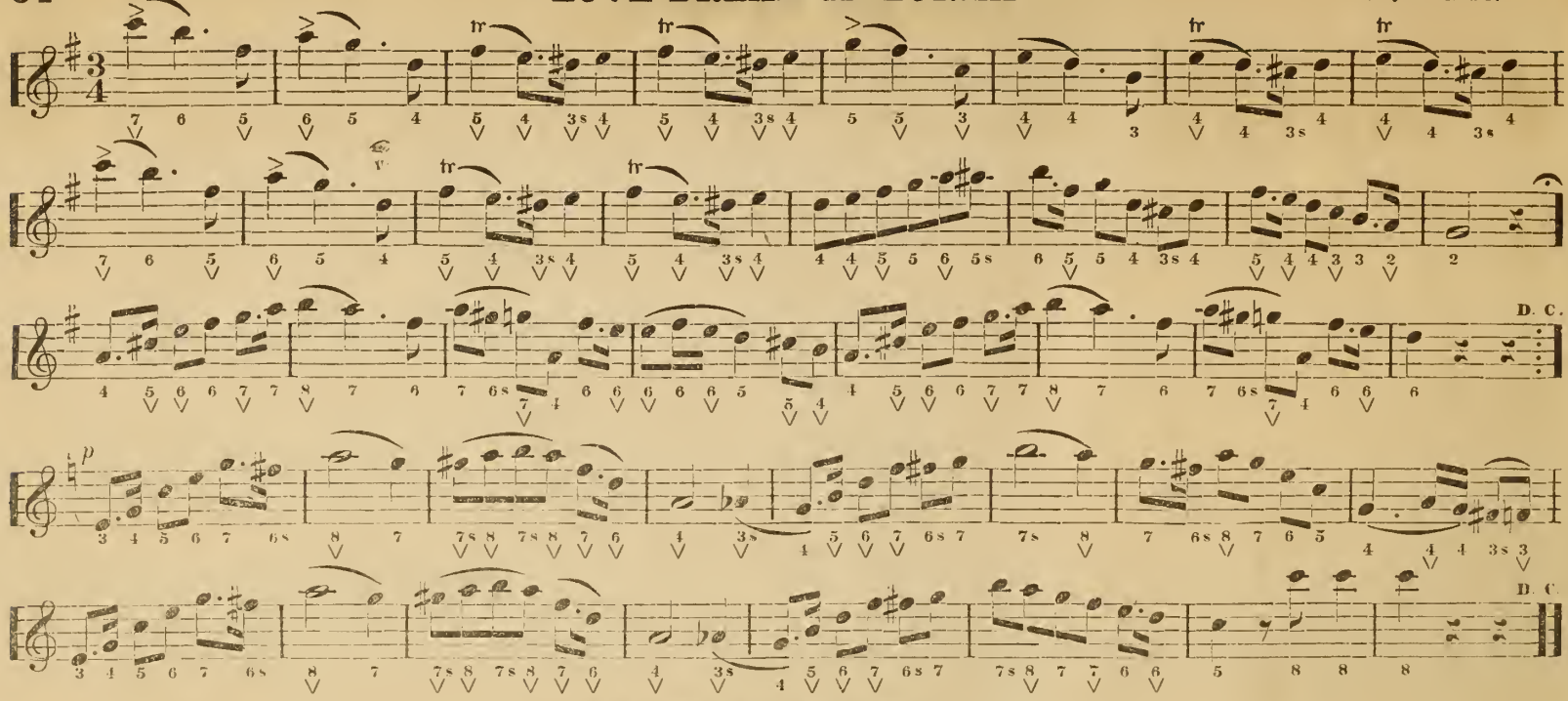


CAMELIA DANCE.



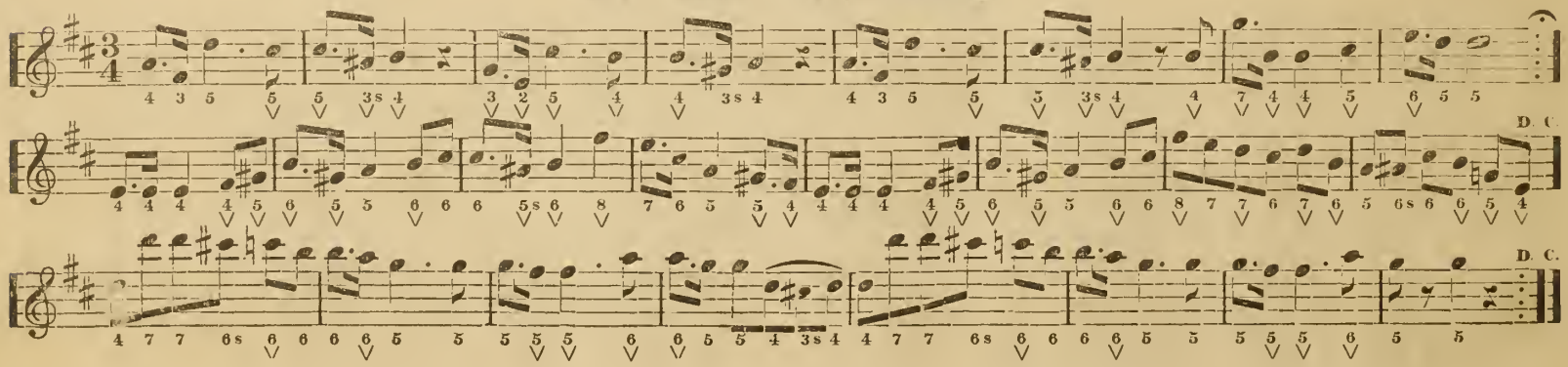
LOVE DREAM MAZURKA

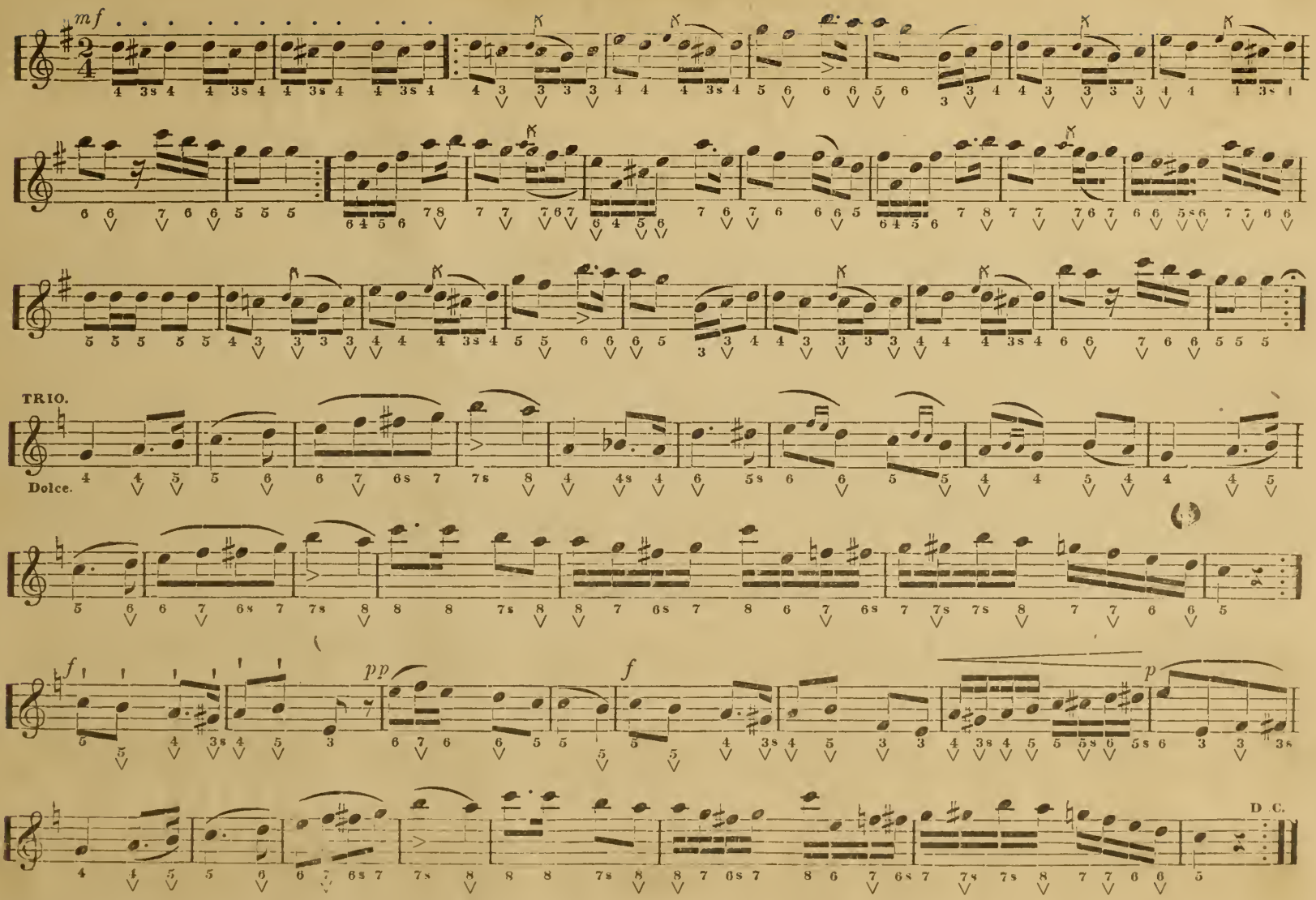
M. C. KENNEDY.



MATHILDE MAZURKA.

A. DAVIS.




mf
TRIO.
Dolce.
f
pp
f
p
D. C.

PEARL RIVER POLKA.

RIVINAC.

D. C.

D.C

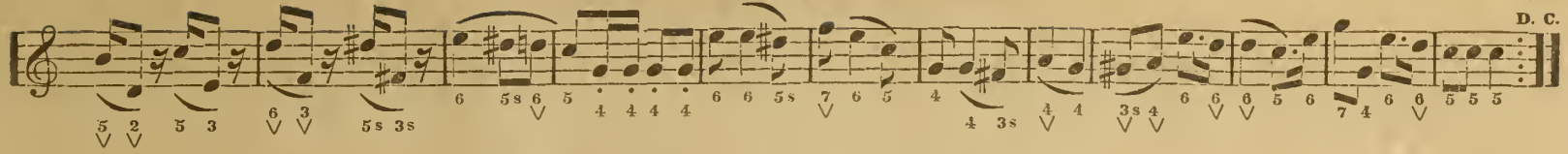
JOVIAL POLKA.

E. O. EATON.

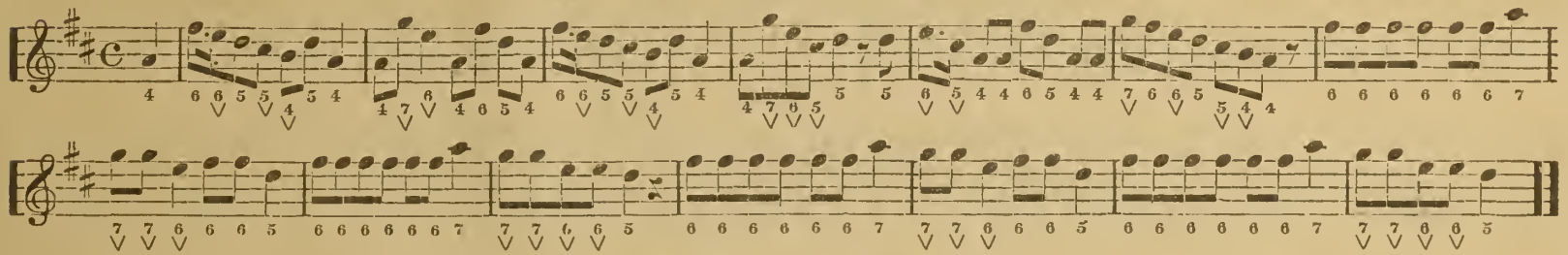
D.C

Dolce.

JOVIAL POLKA Concluded.

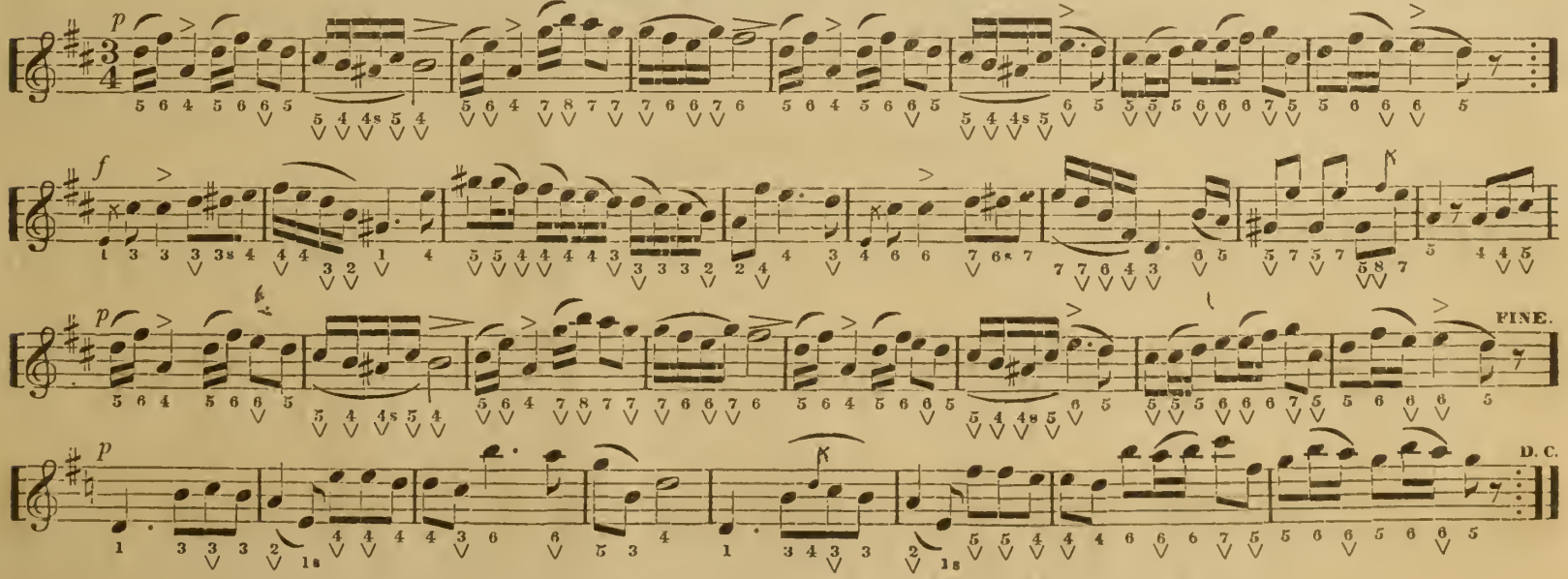


U - PI - DEE, or, THAT BUGLER.



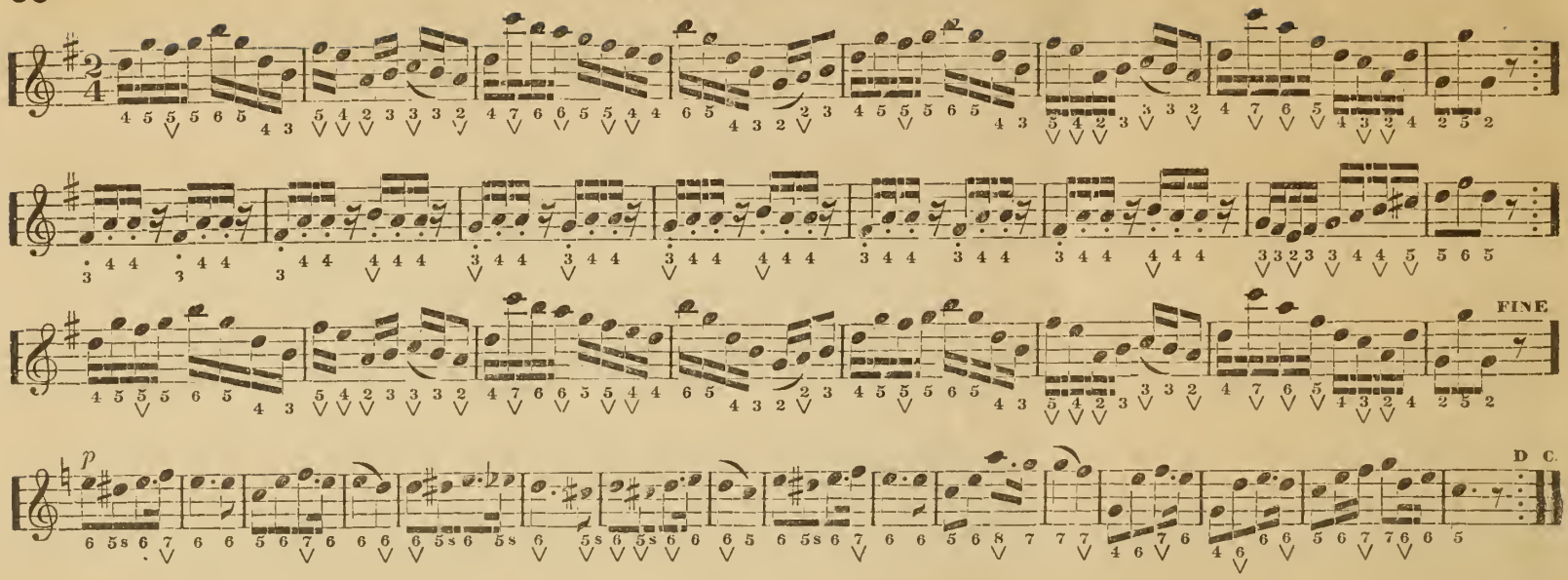
SERENADE POLONAISE.

F. W. SMITH.



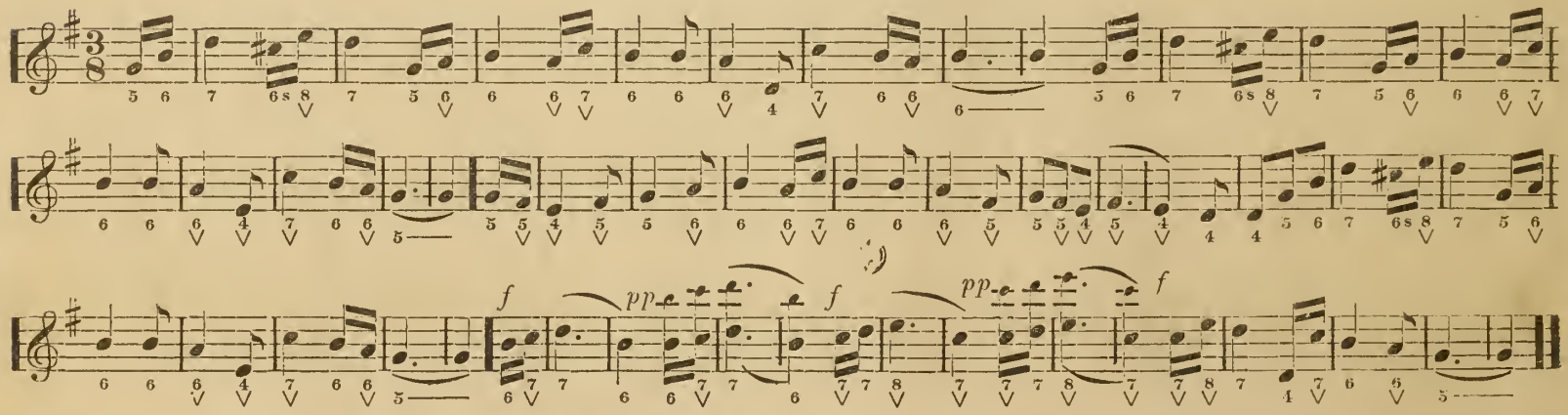
FANCHON POLKA.

E. O. EATON.

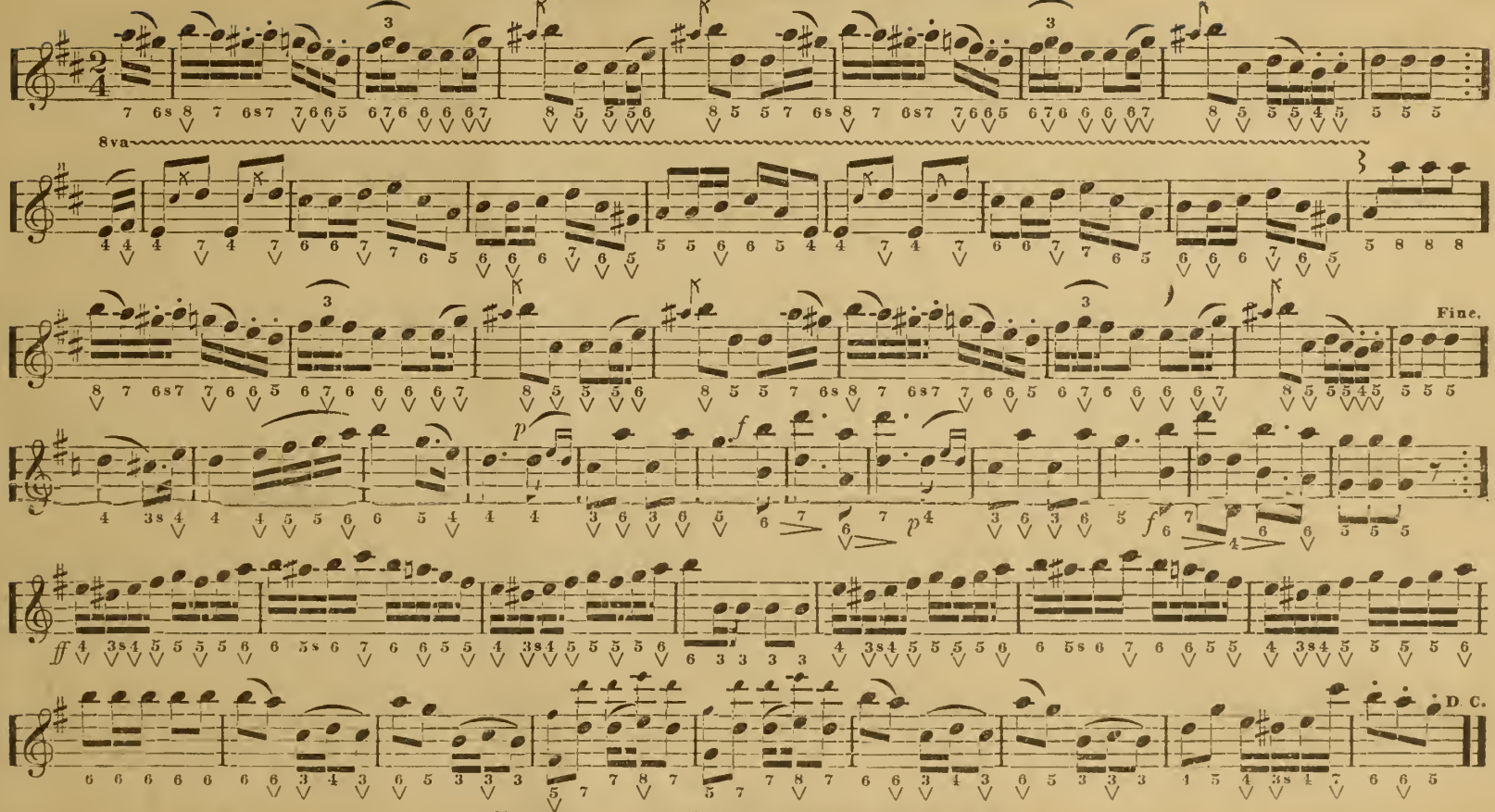


GIPSY DELL WALTZ.

CLYDE.

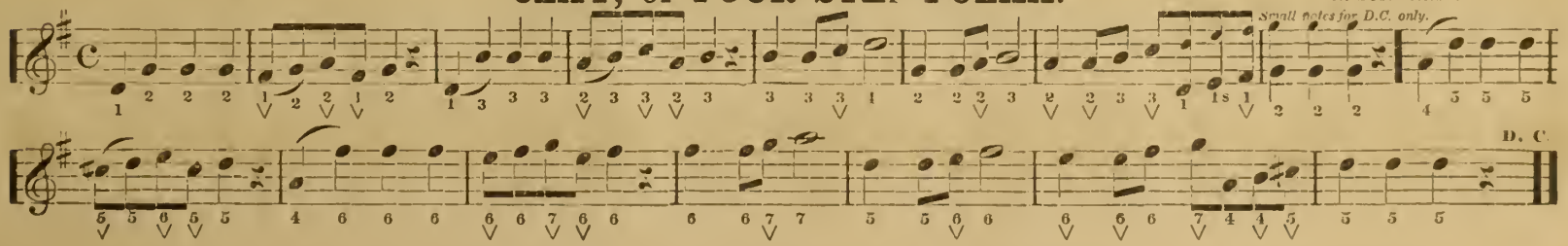


CONFEDERATES' POLKA MARCH.



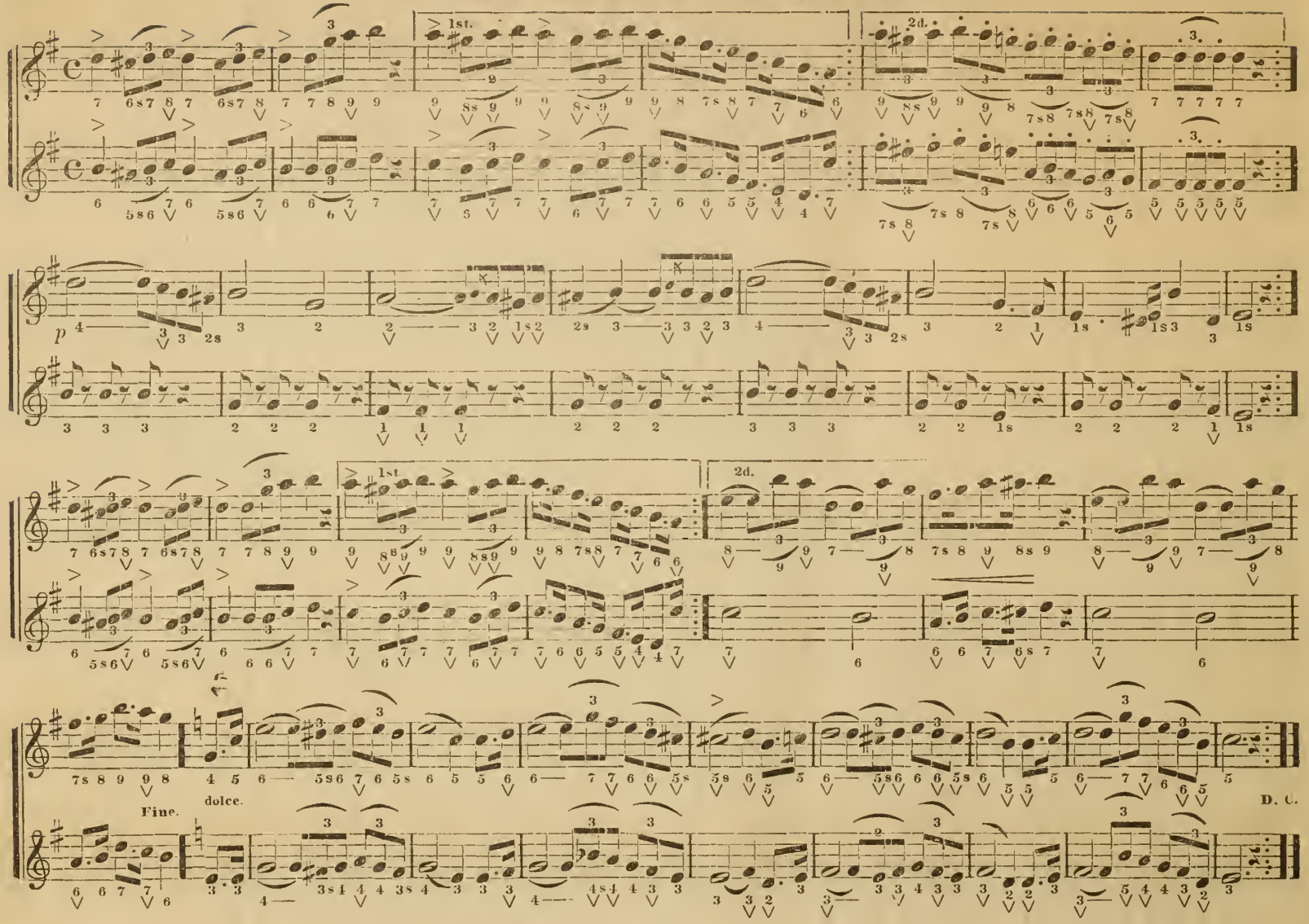
CLAY, or FOUR STEP POLKA.

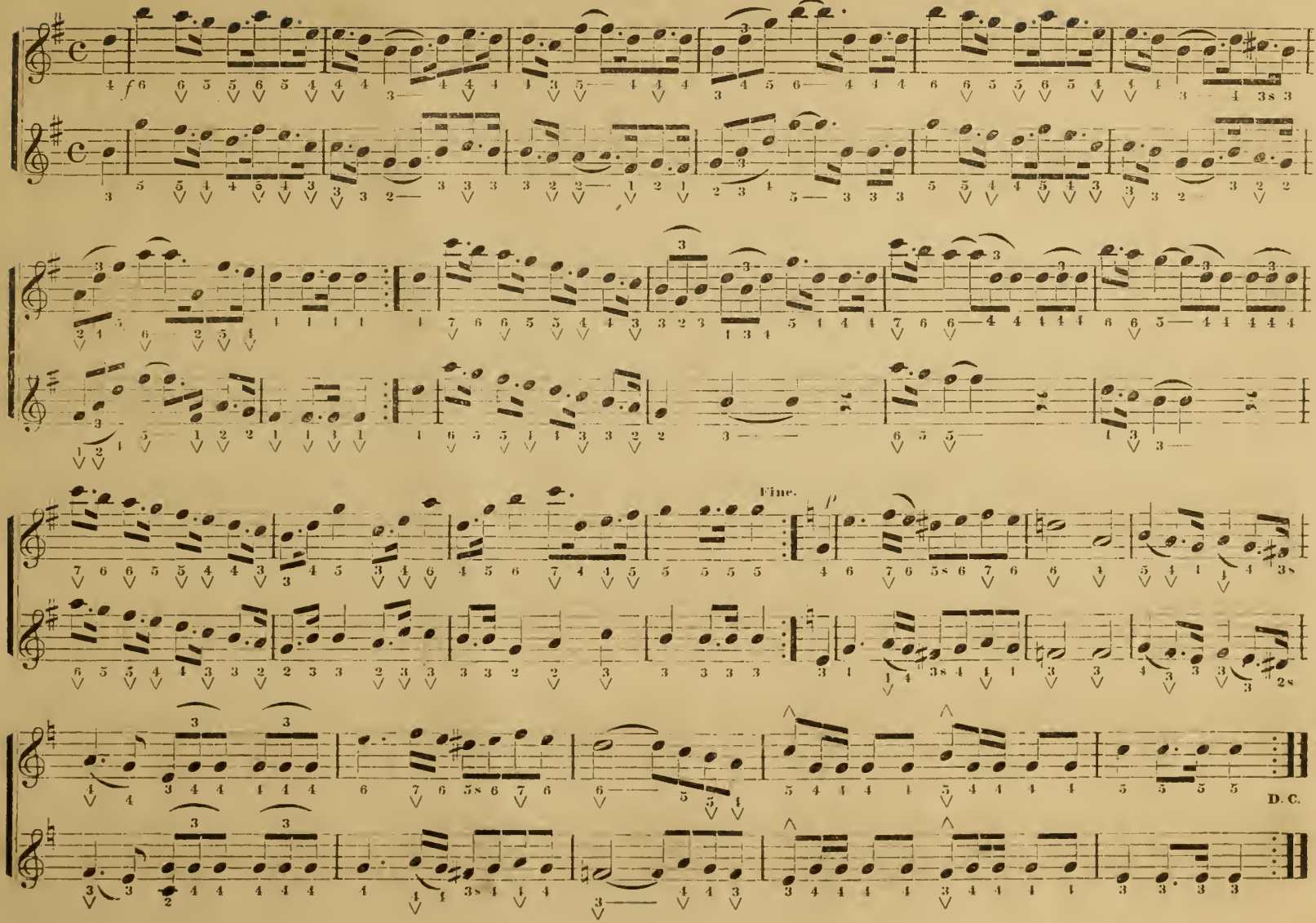
A. SCHWARTZ.



STONEWALL JACKSON'S GRAND MARCH.

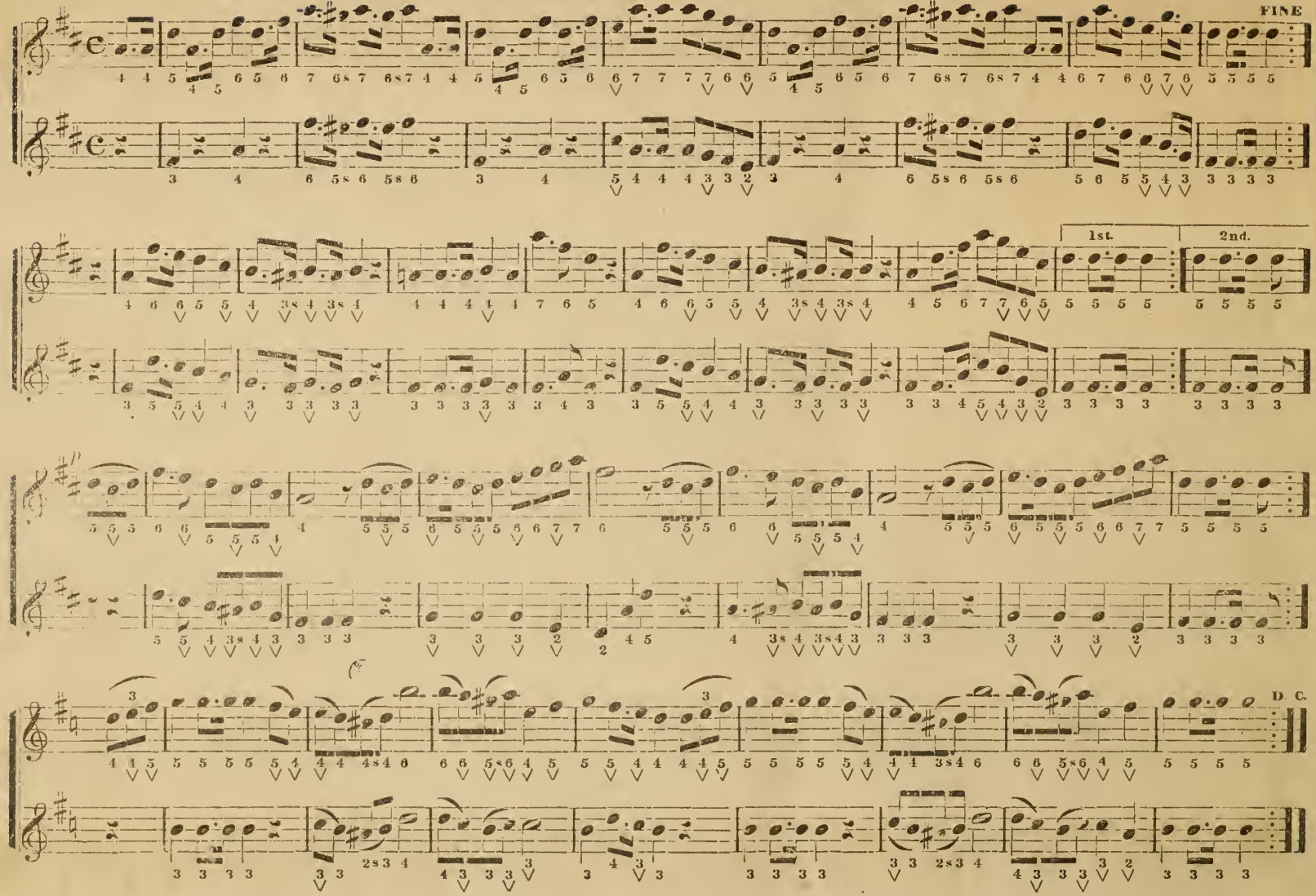
C. YOUNG.



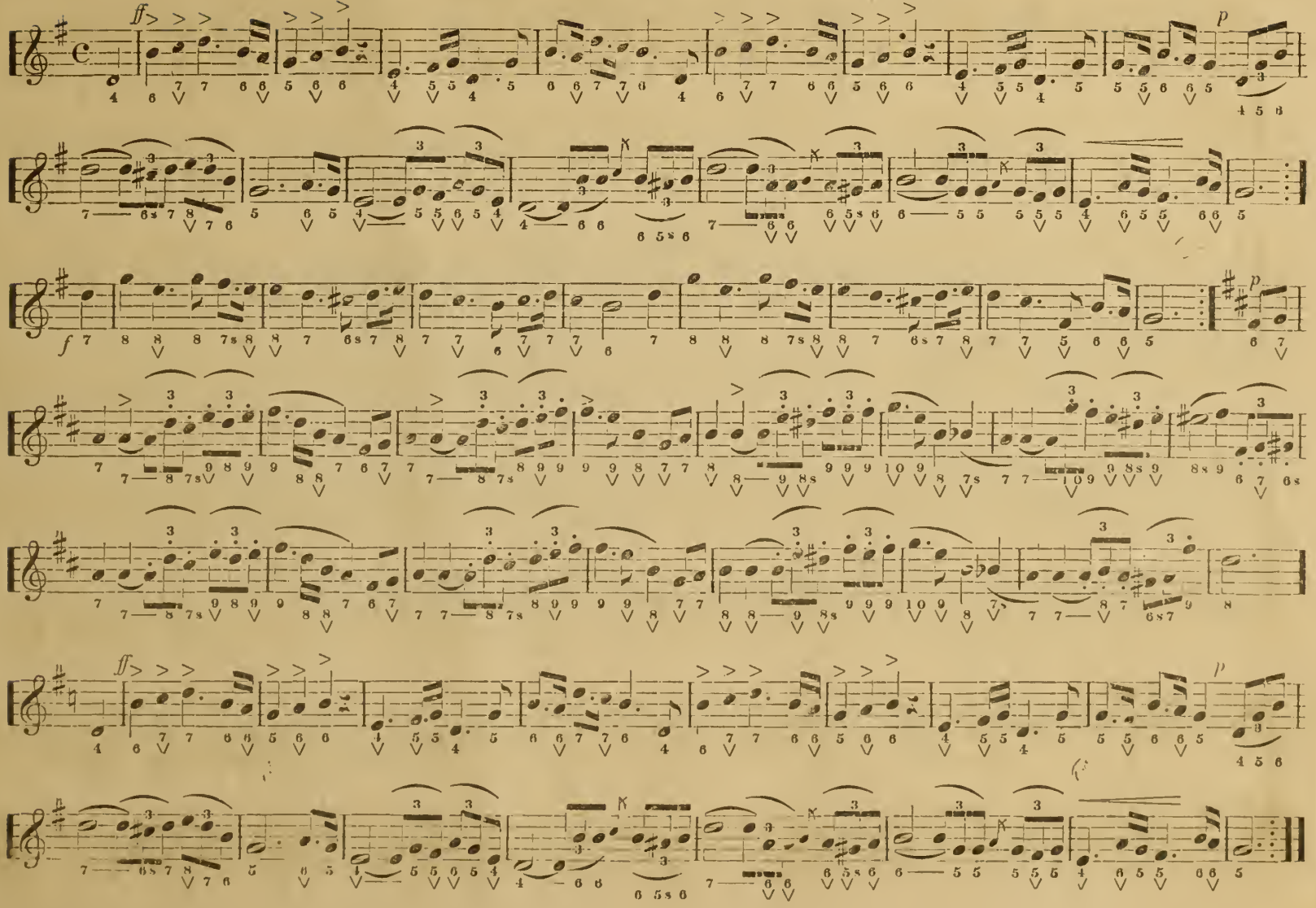

Fine.
D. C.

GEN. BRAXTON BRAGG'S GRAND MARCH.

RIVINAC.

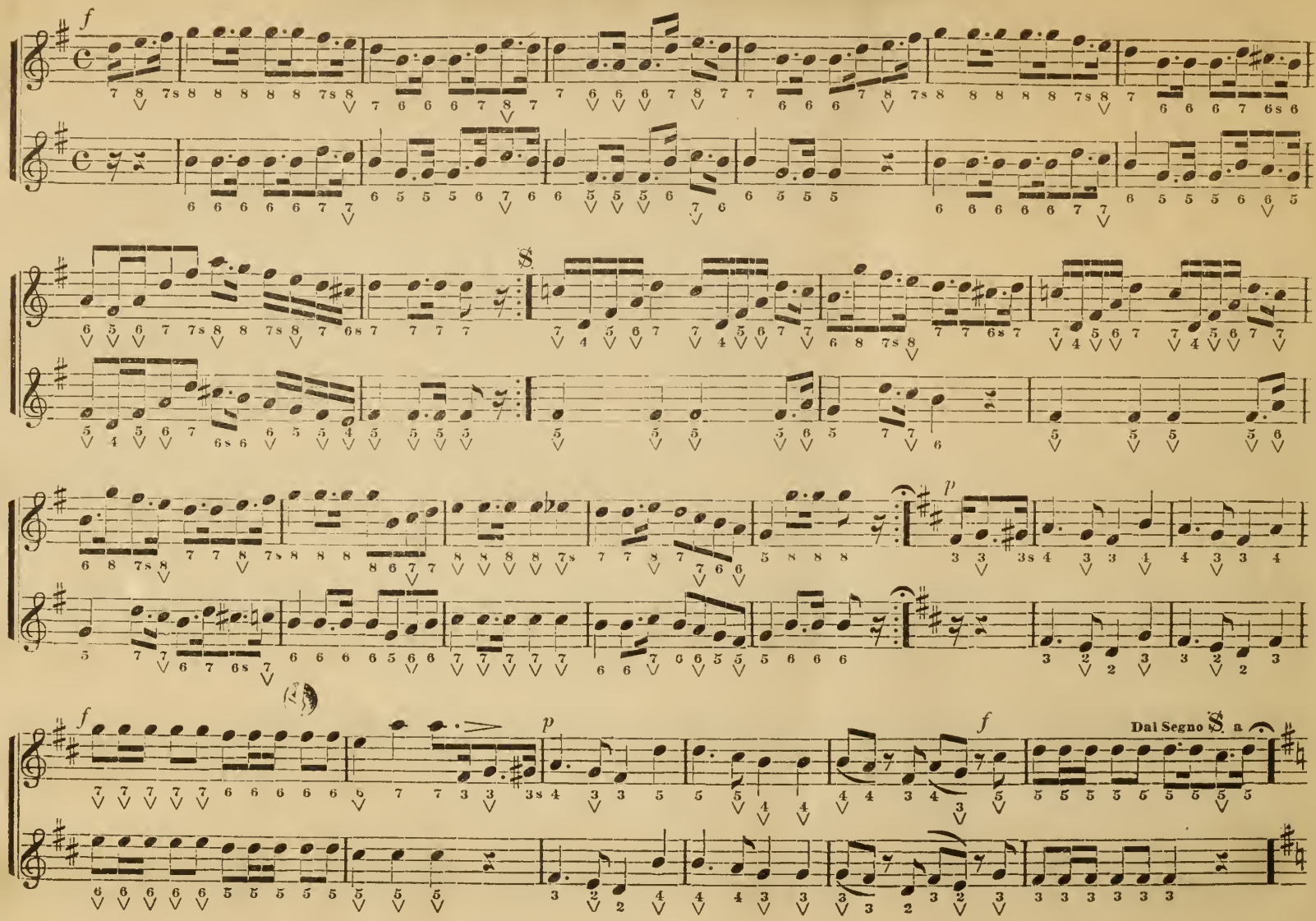


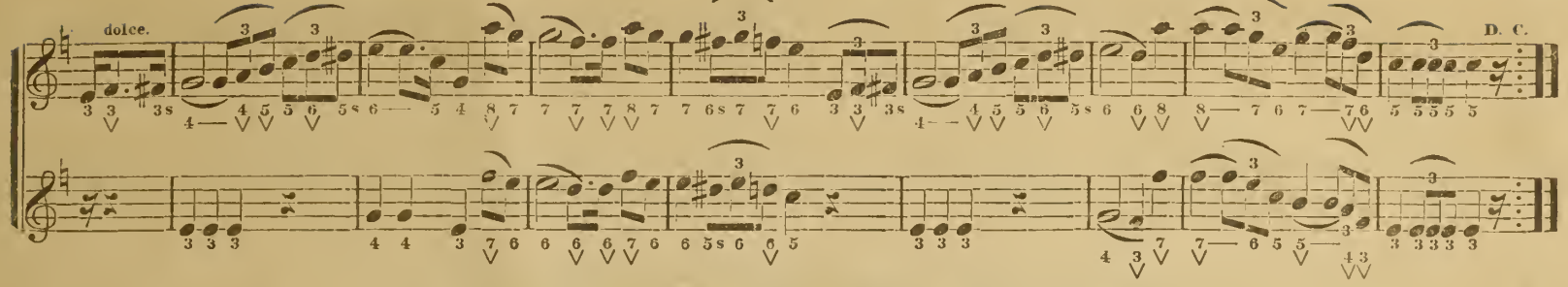
GEN. ROBERT E. LEE'S QUICK MARCH.



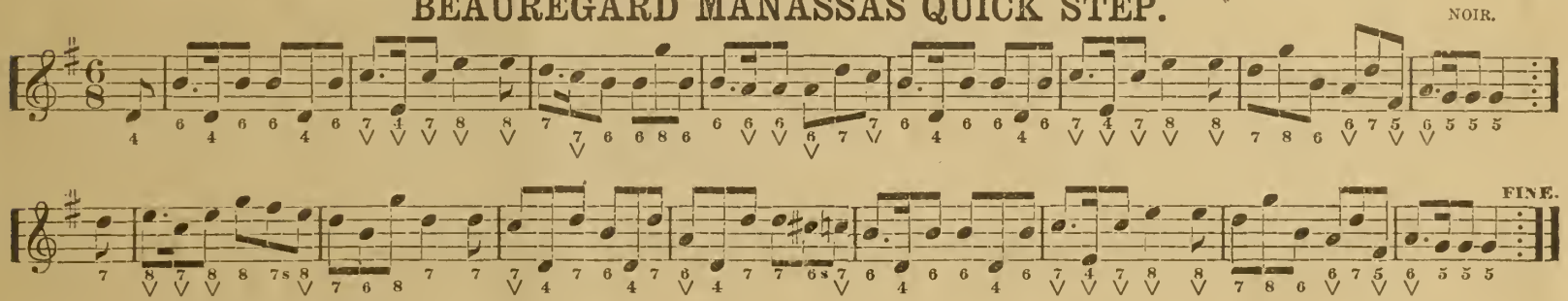
JEFFERSON DAVIS' GRAND MARCH.

C. F. YAGLE.

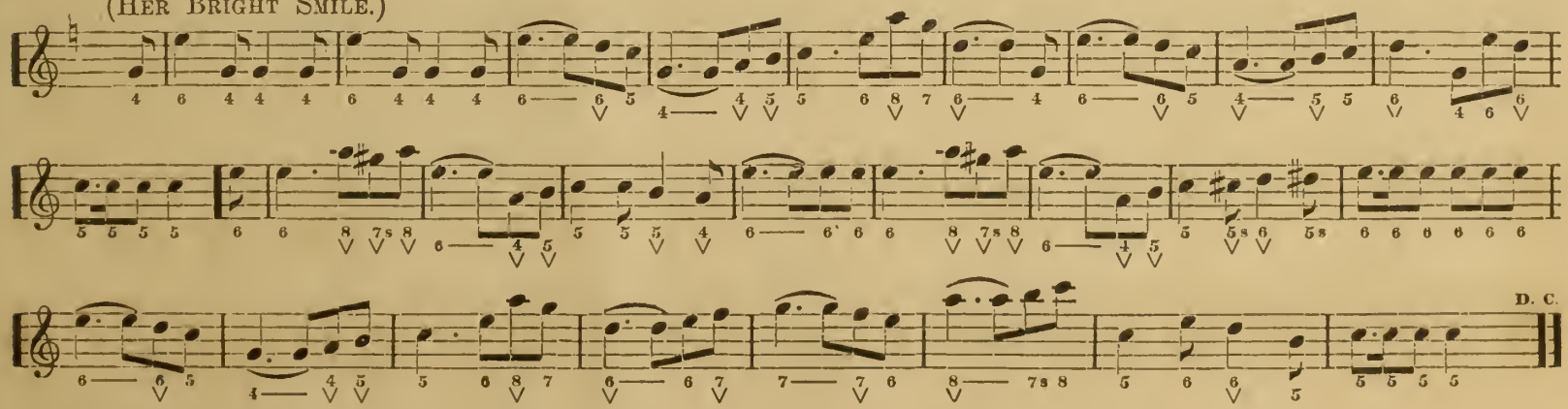




BEAUREGARD MANASSAS QUICK STEP.

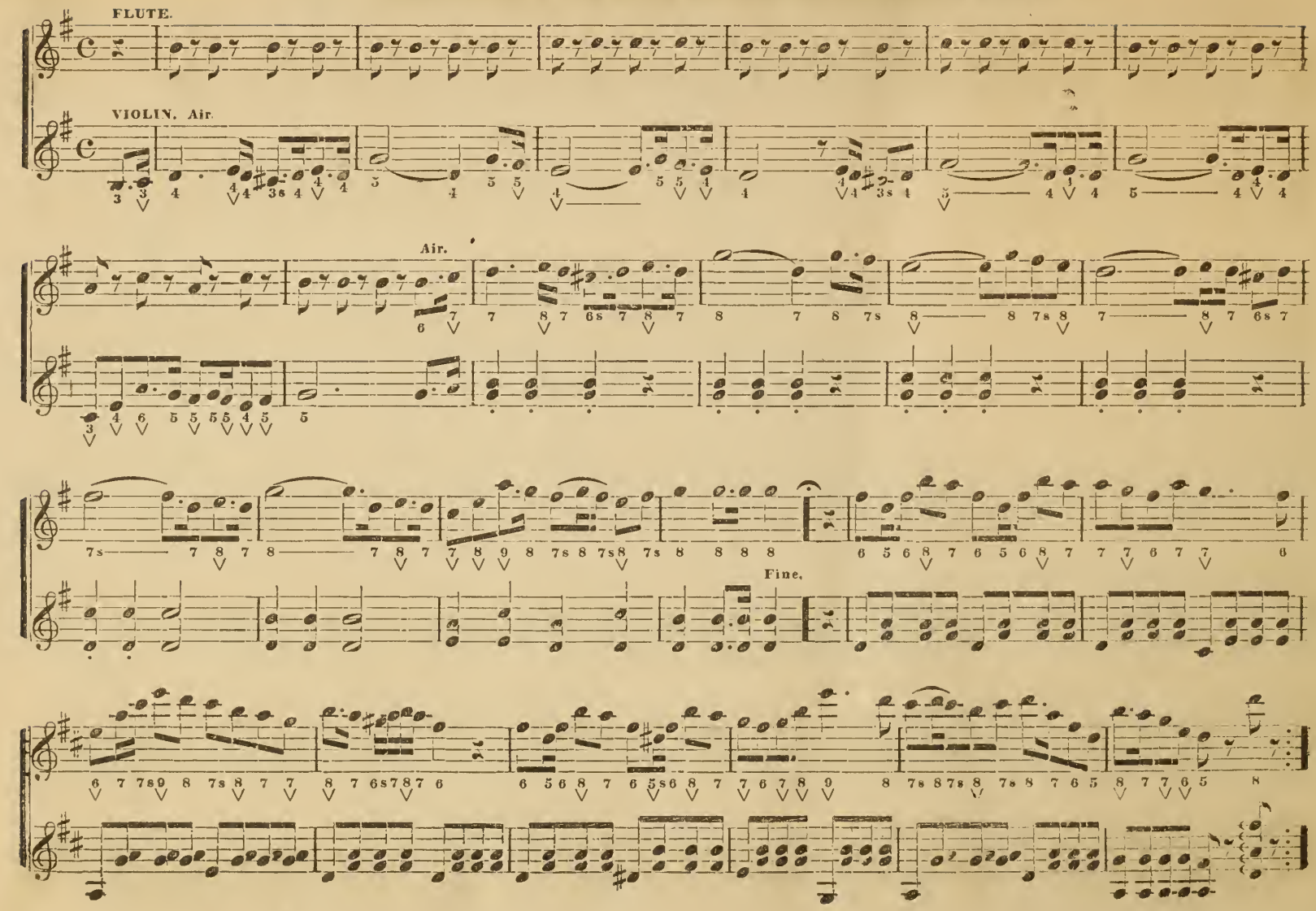


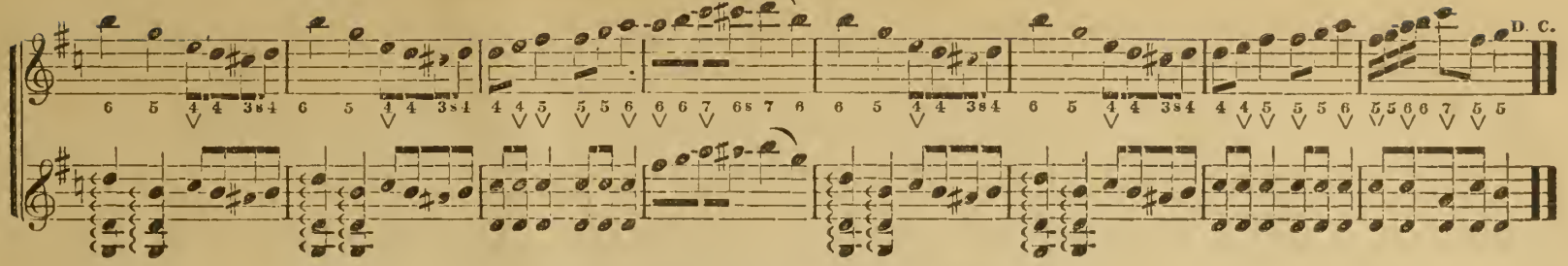
(Her Bright Smile.)



GEN. JOSEPH E. JOHNSTON'S MANASSAS MARCH.

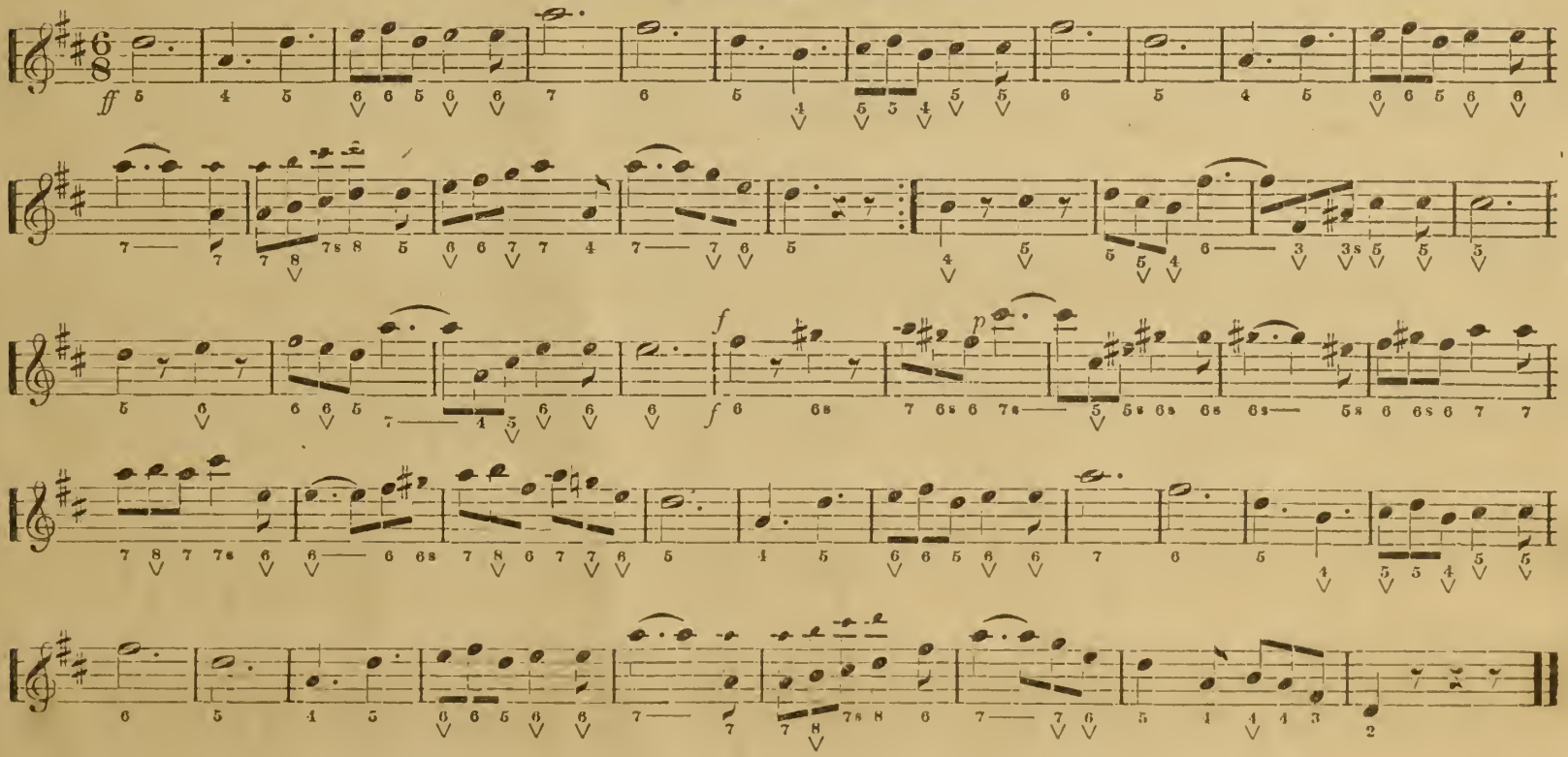
A. BROWN





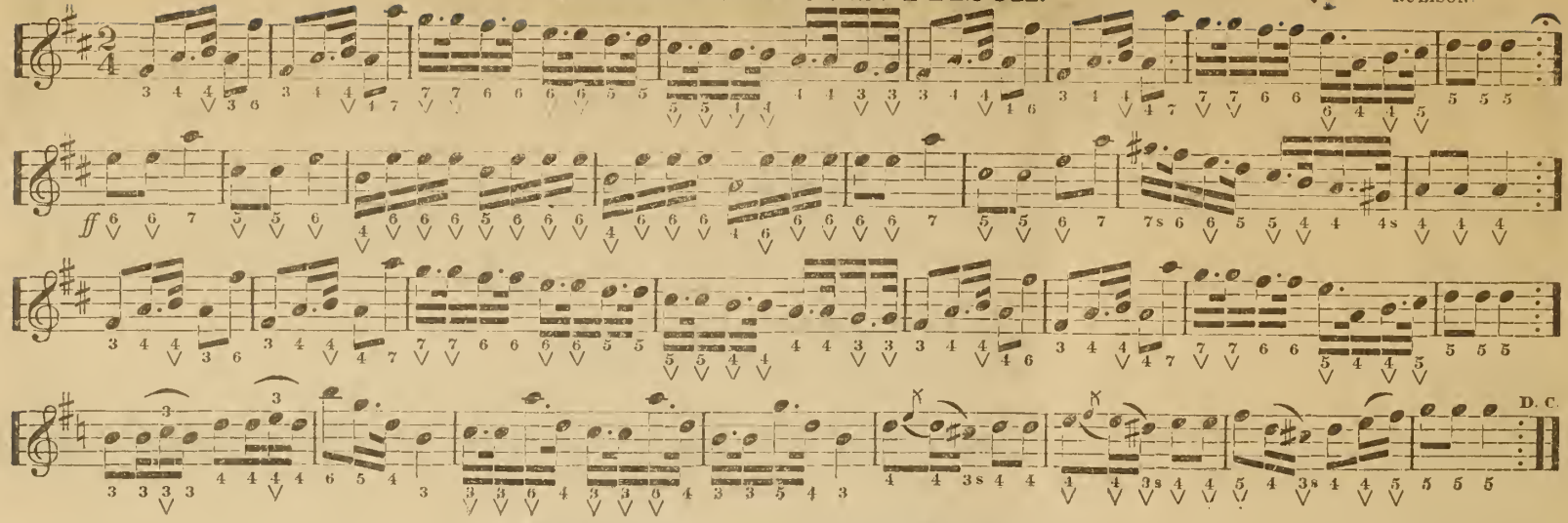
FAUST GRAND MARCH.

GOUNOD.



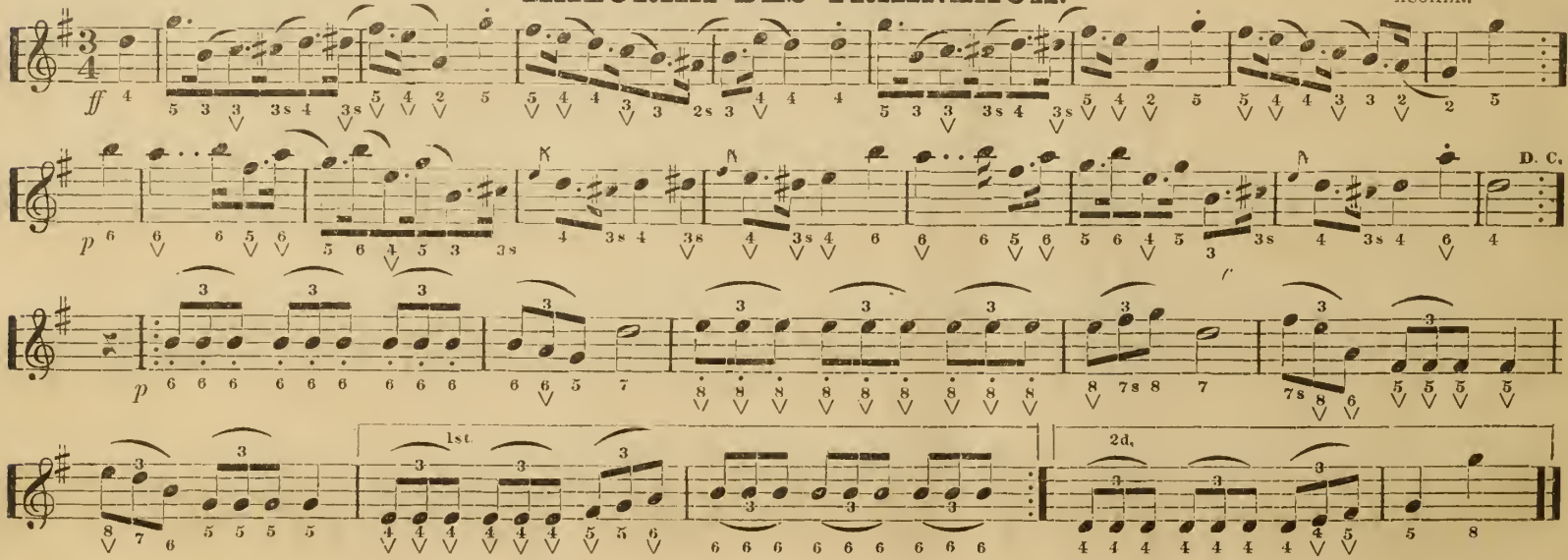
ROCHESTER SCHOTTISCH.

RULISON.

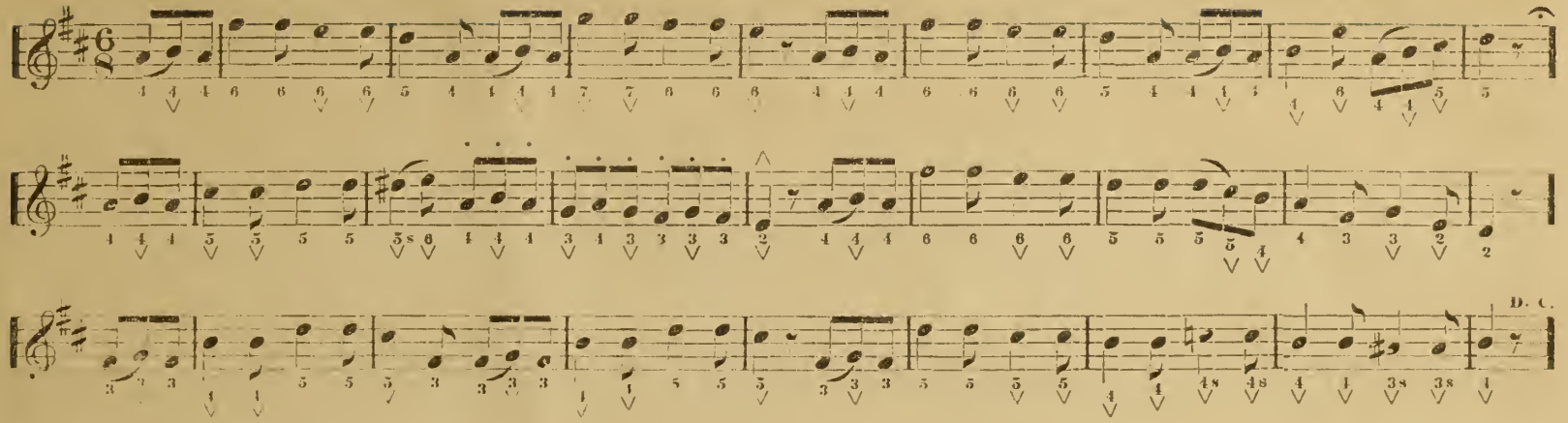


MAZURKA DES TRAINEAUX.

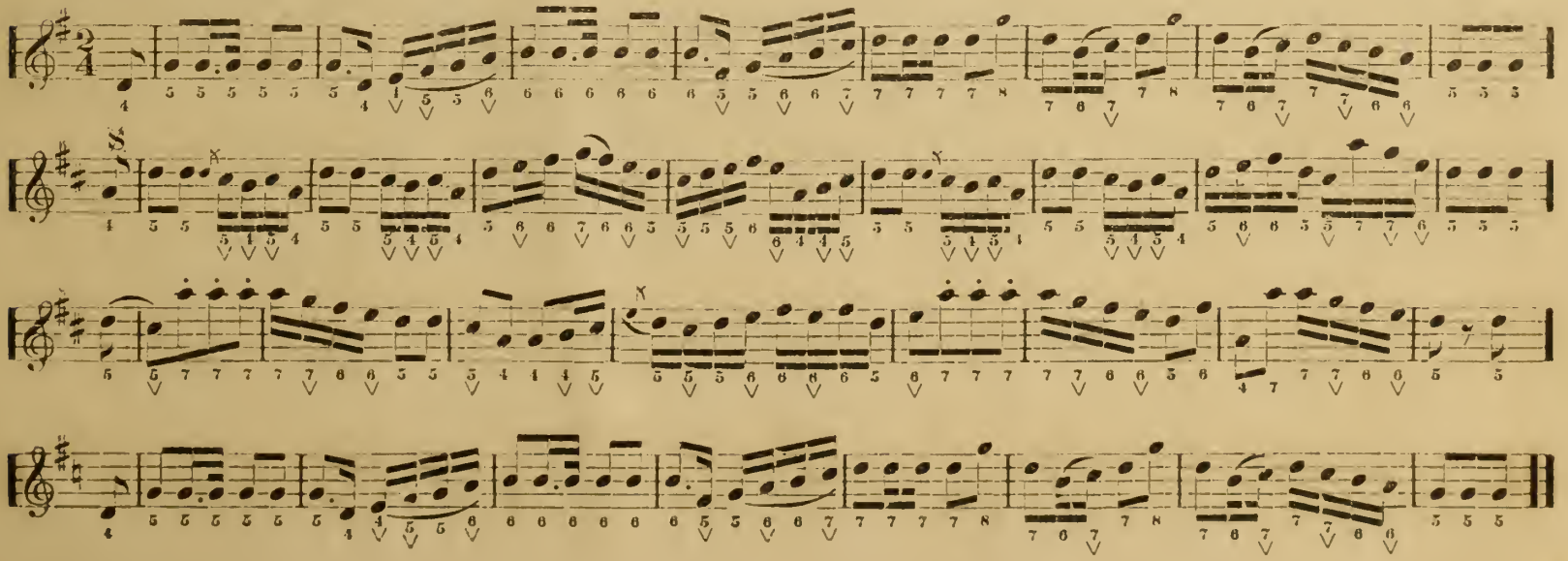
ASCHER.



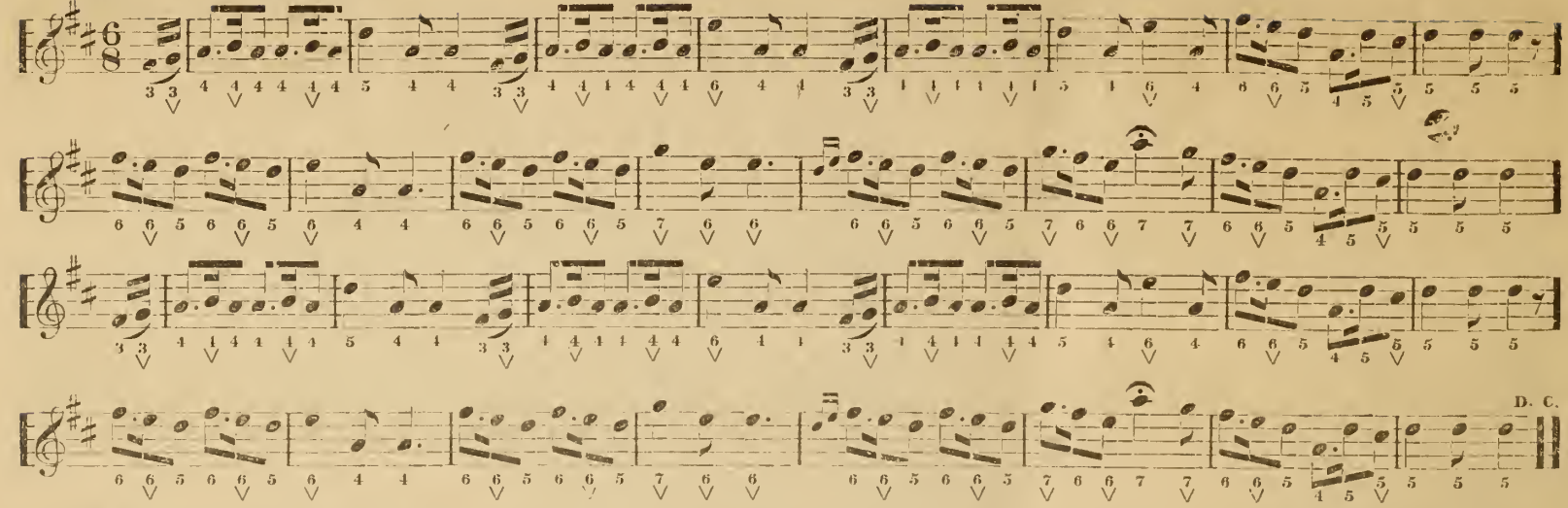
No. 1. La Dorset.



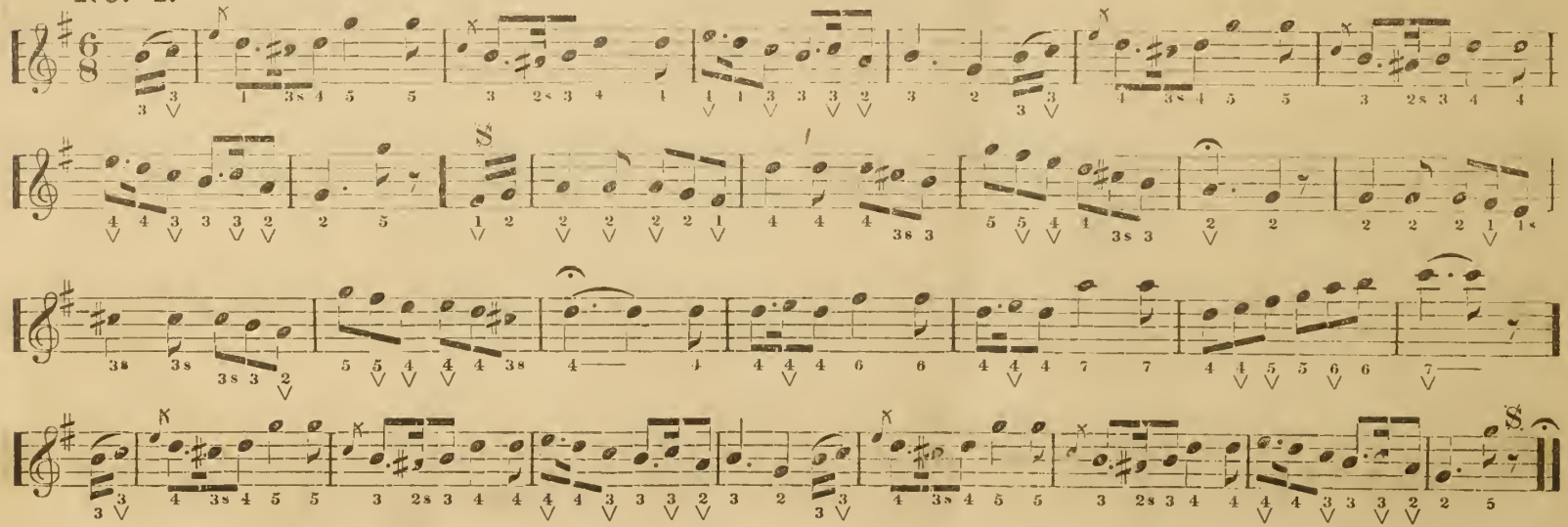
No. 2. Lodoiska.



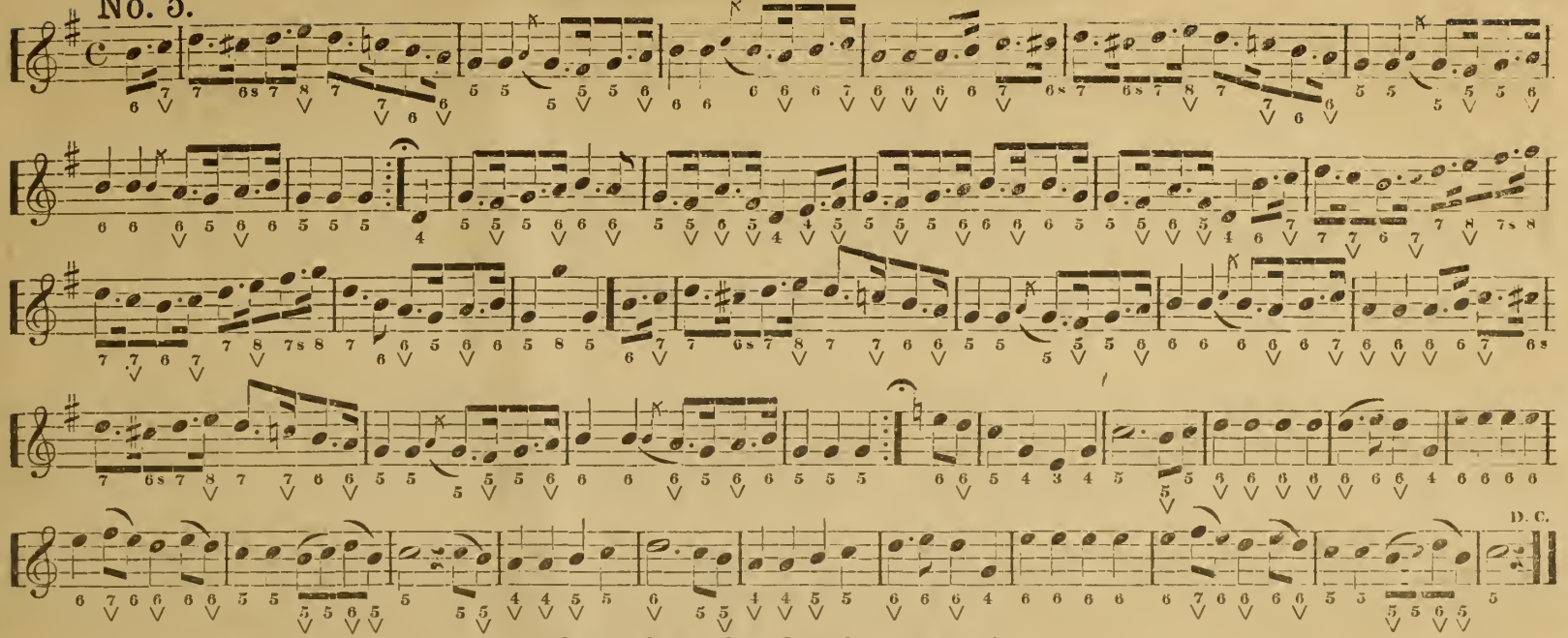
No. 3. La Native.



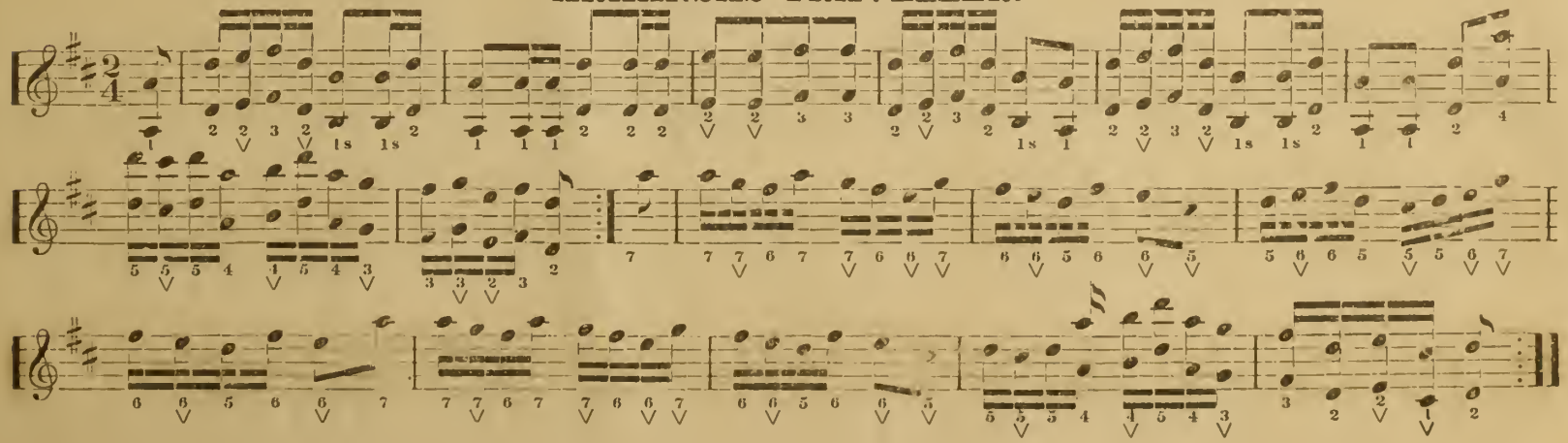
No. 4. Les Graces.



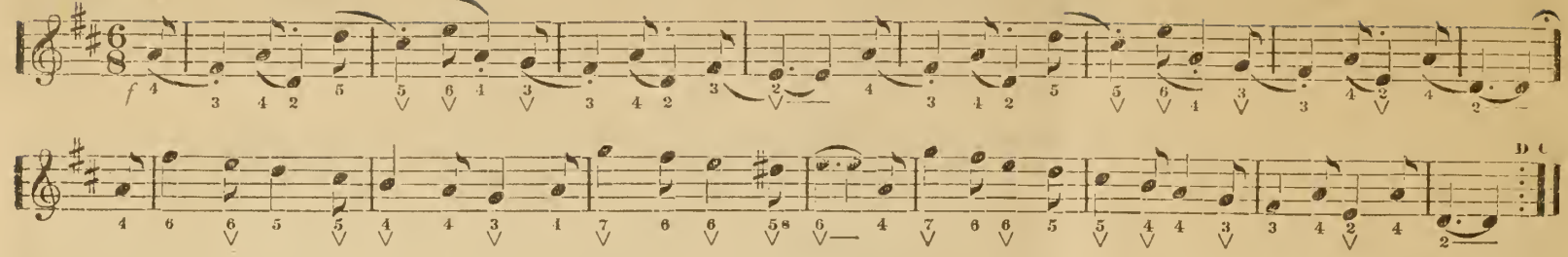
No. 5.



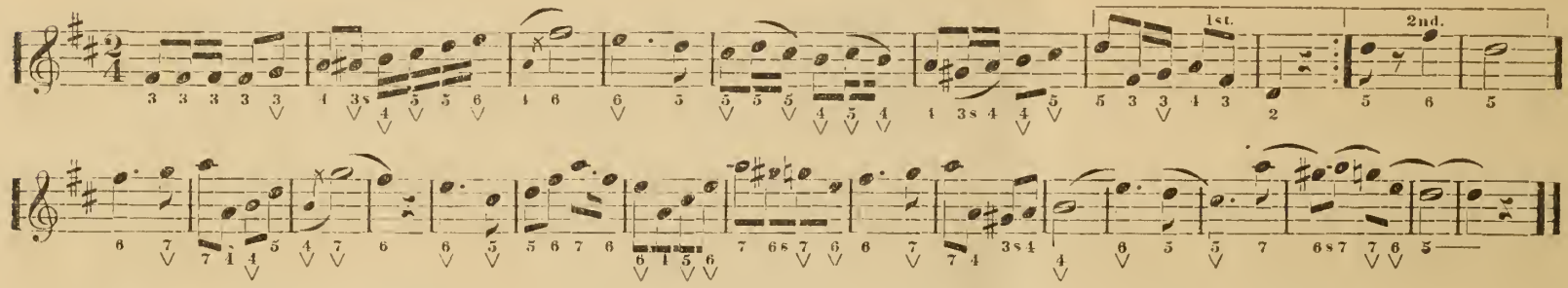
ARKANSAS TRAVELLER.



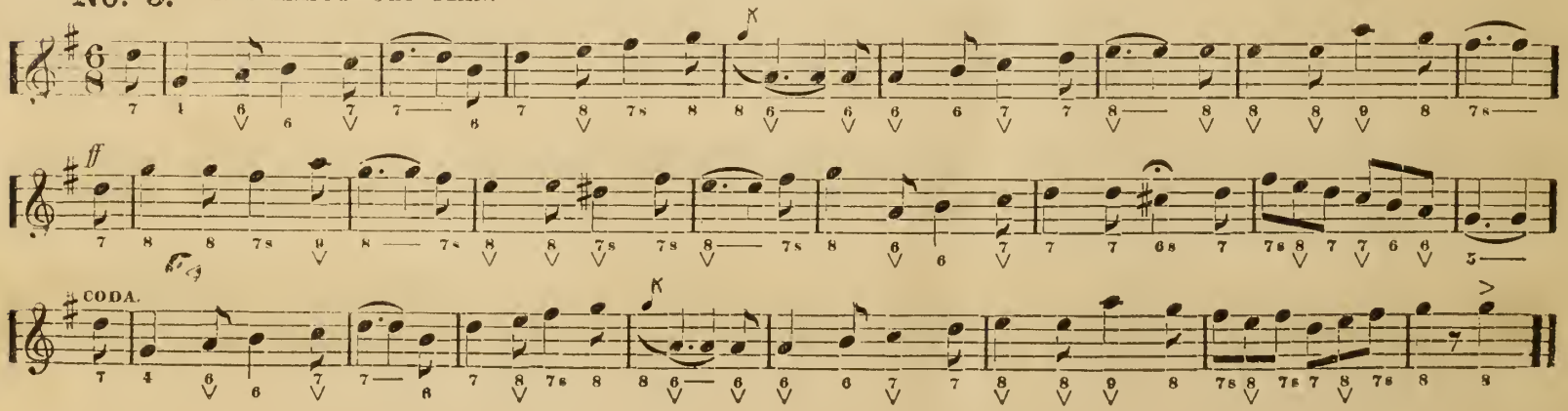
No. 1. The Cure.



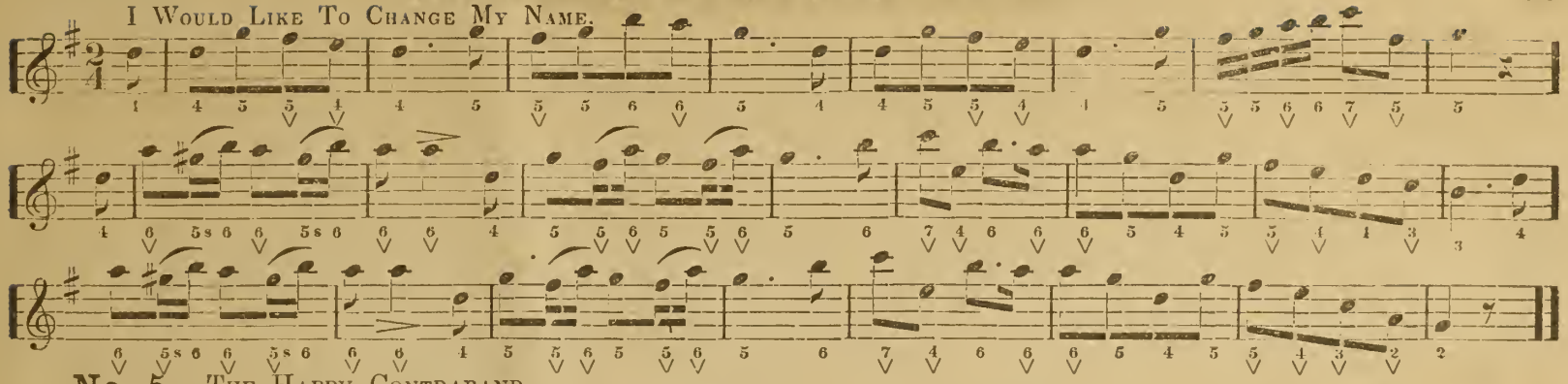
No. 2. Carrie Vaughn.



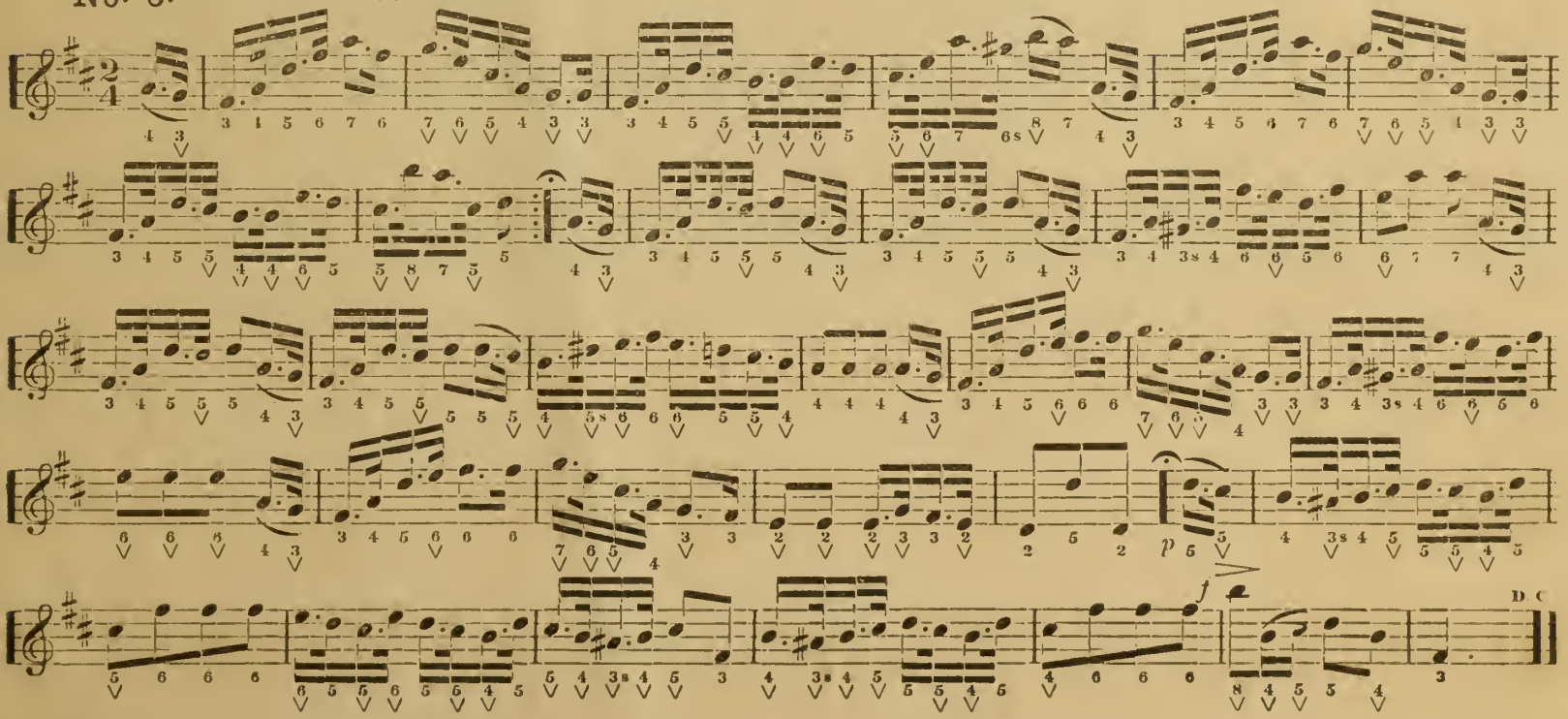
No. 3. The Happy Old Man.



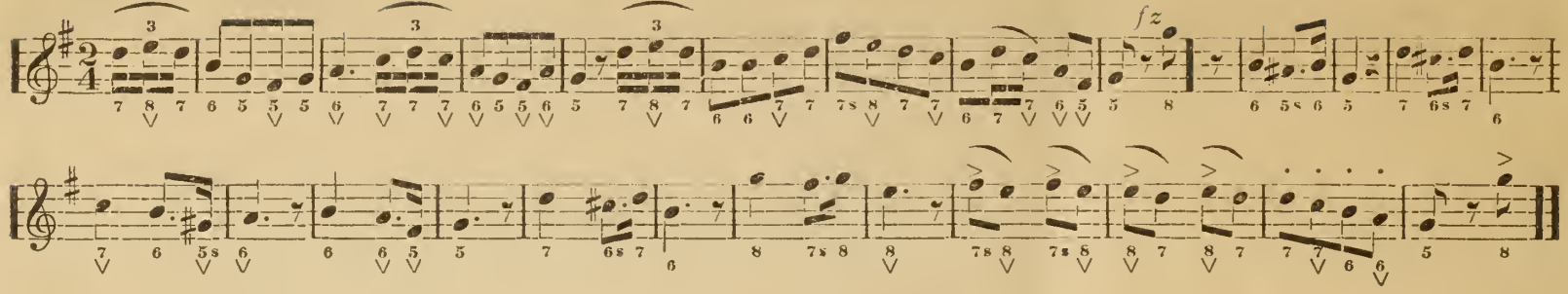
I Would Like To Change My Name.



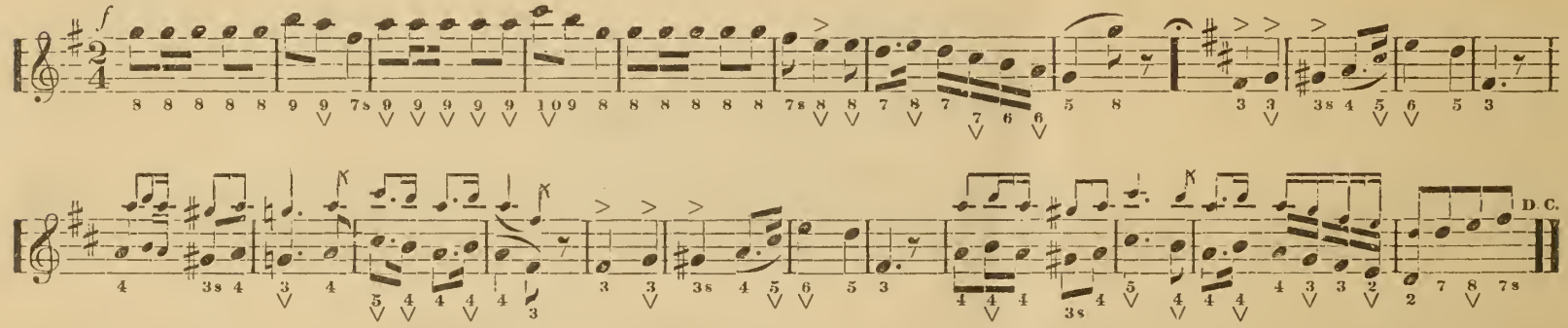
No. 5. The Happy Contraband.



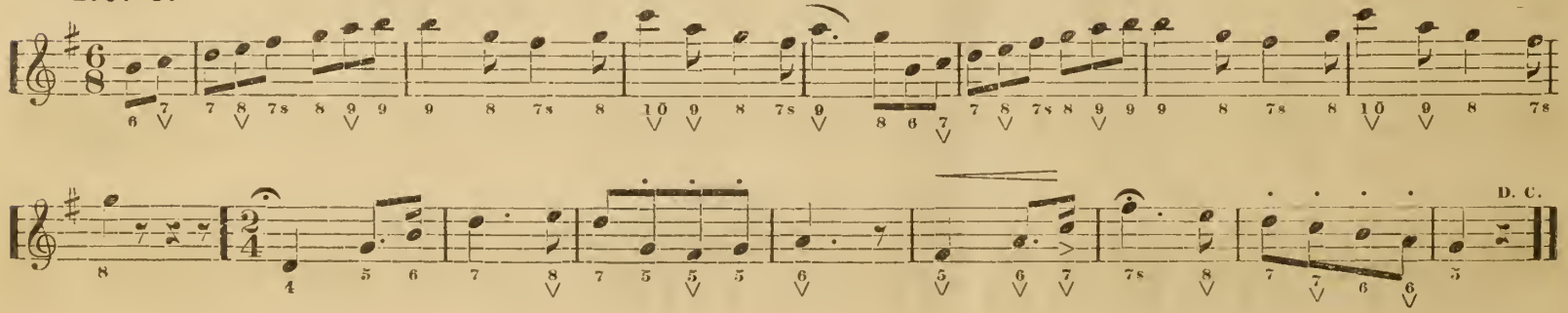
No. 1.

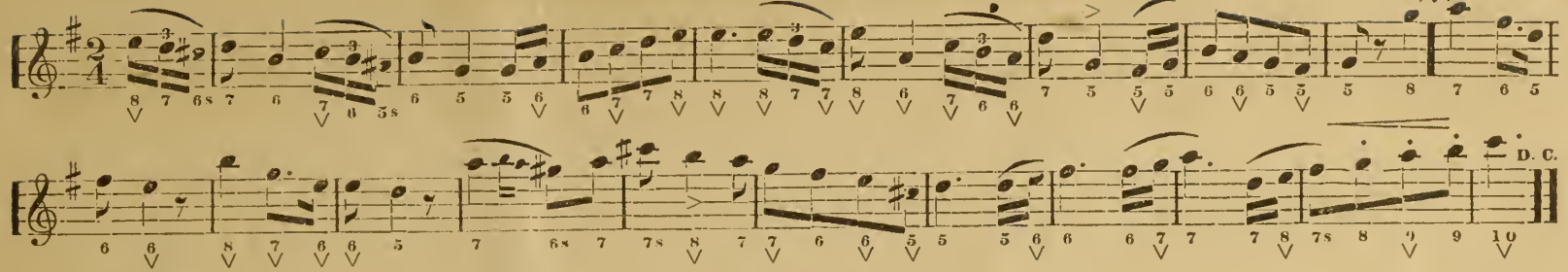


No. 2.

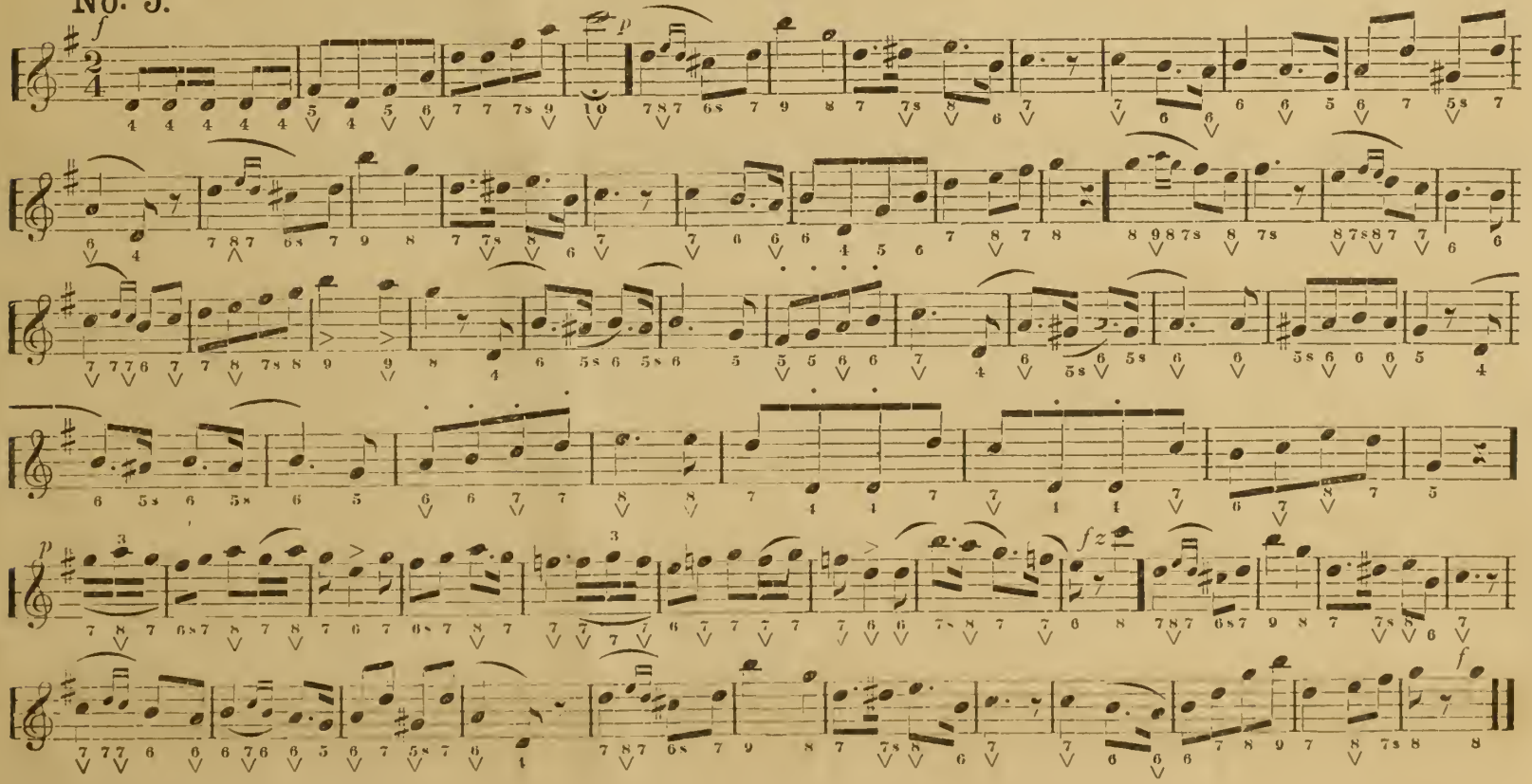


No. 3.

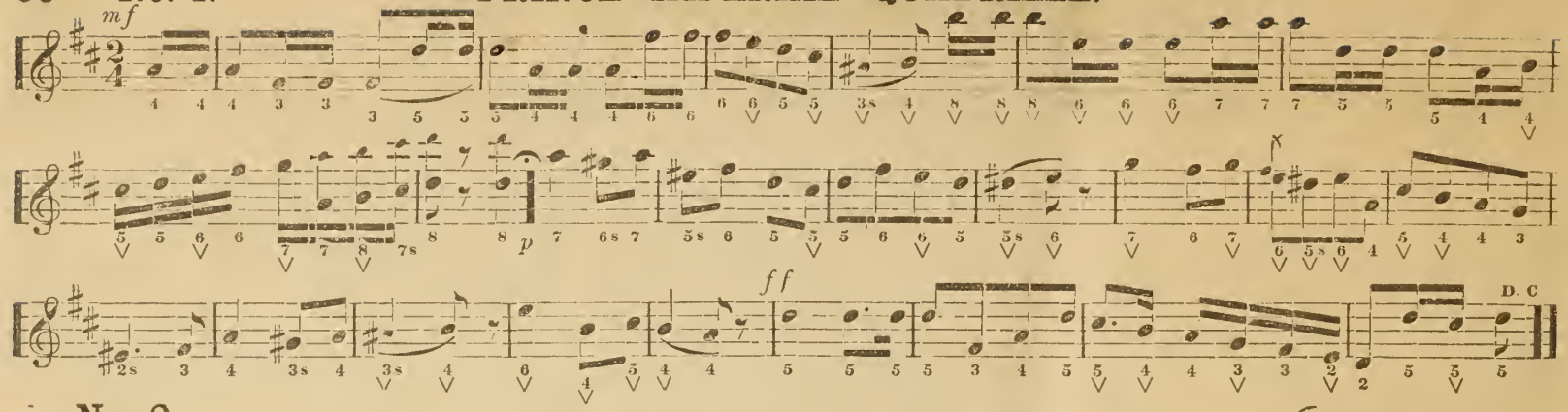




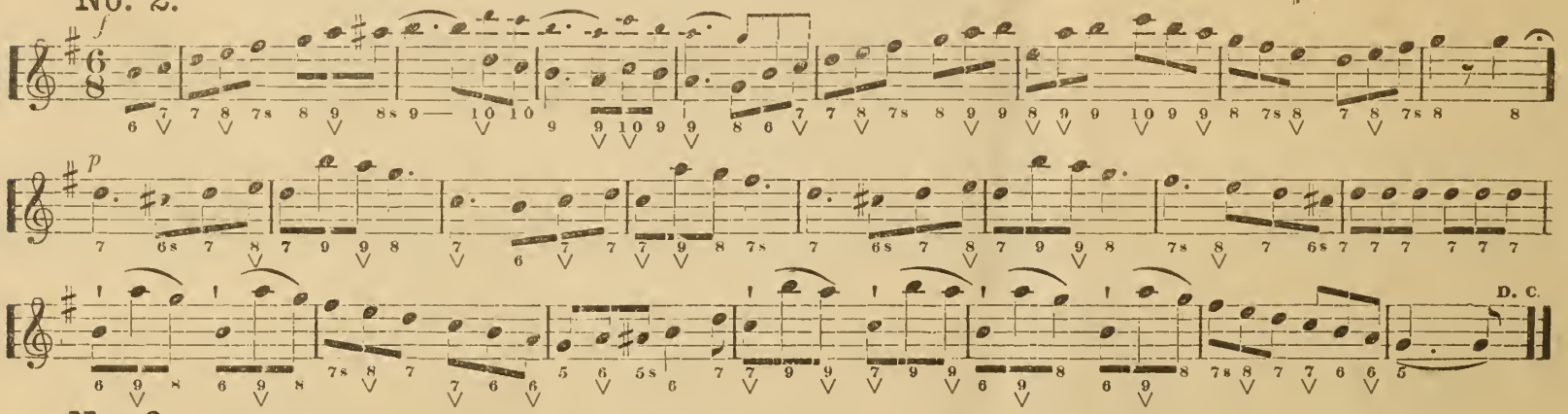
No. 5.



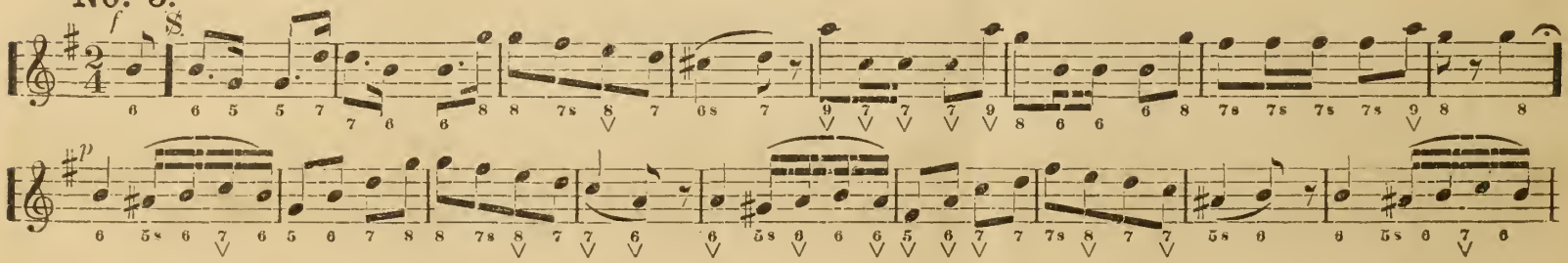
No. 1. PRINCE IMPERIAL QUADRILLE.

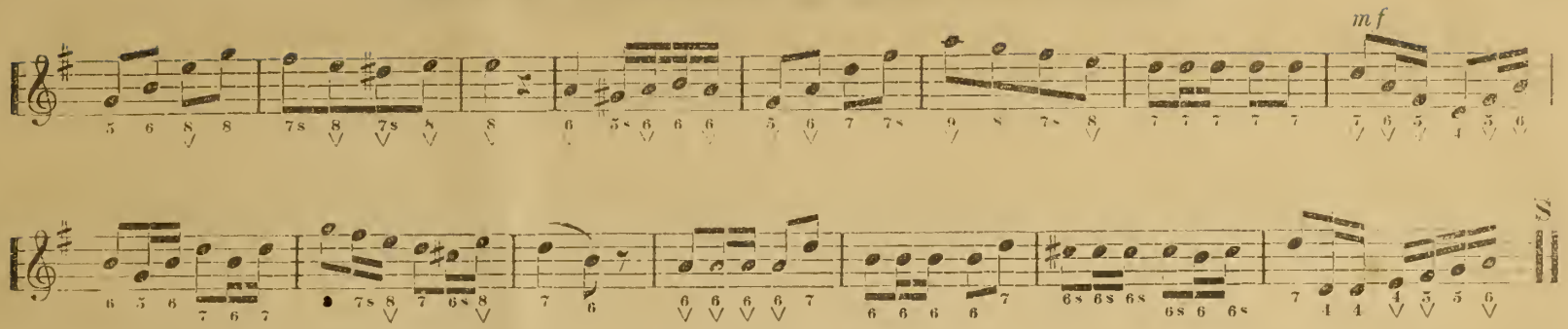


No. 2.

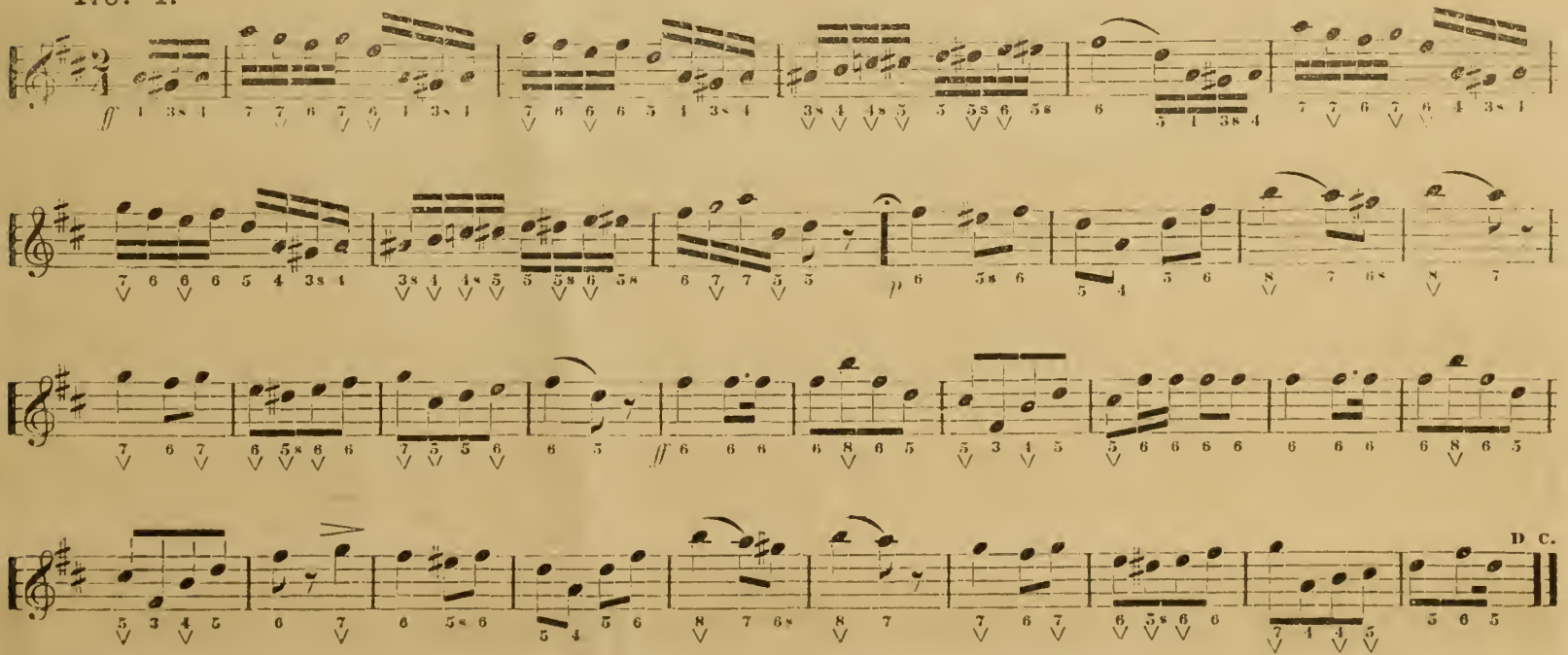


No. 3.



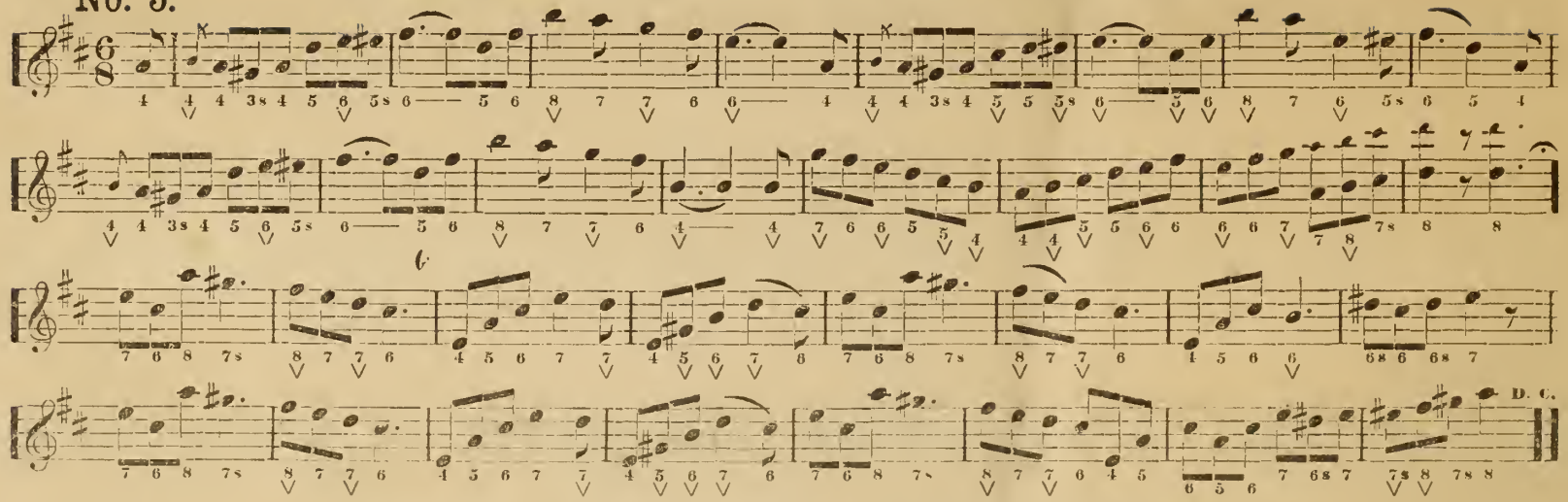


No. 4.

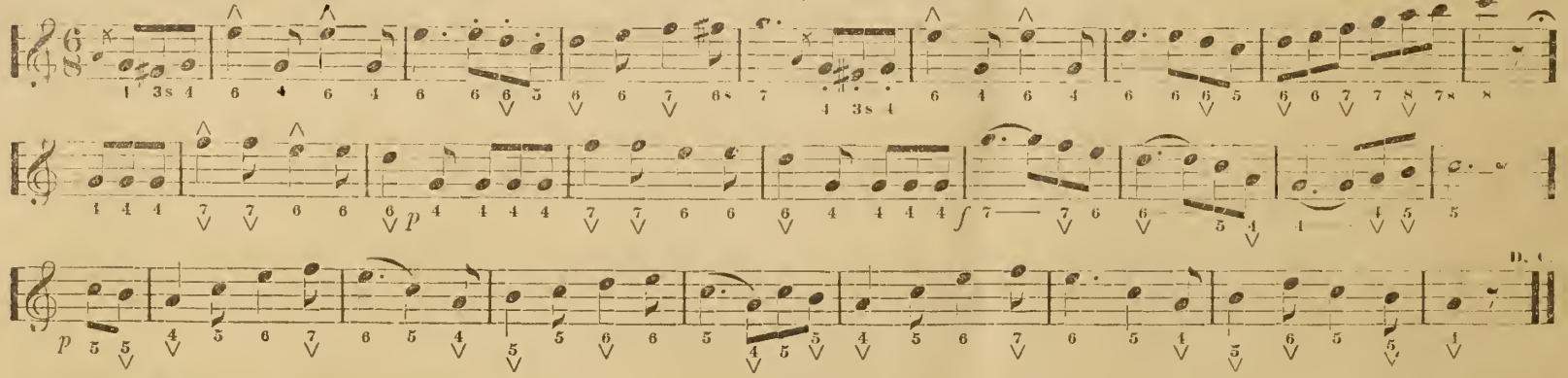


PRINCE IMPERIAL QUADRILLES. Concluded.

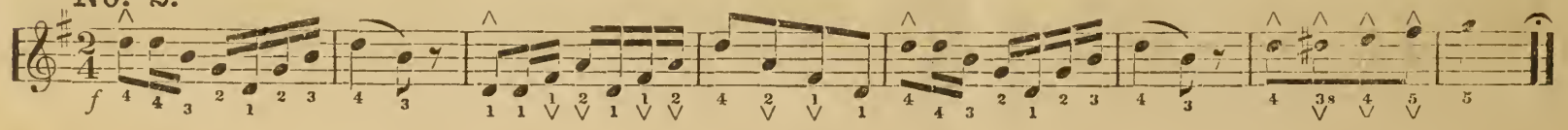
No. 5.

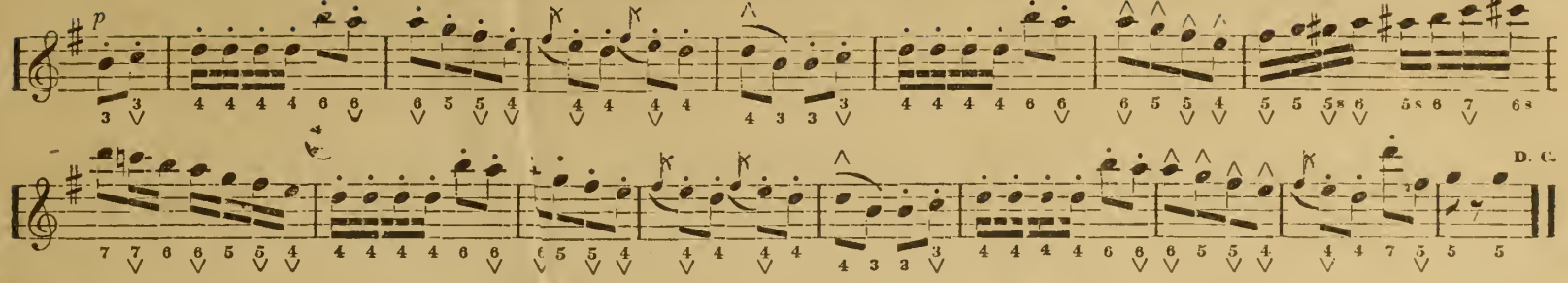


No. 1. LANCIERS DE LA REINE, or QUEEN'S LANCERS.

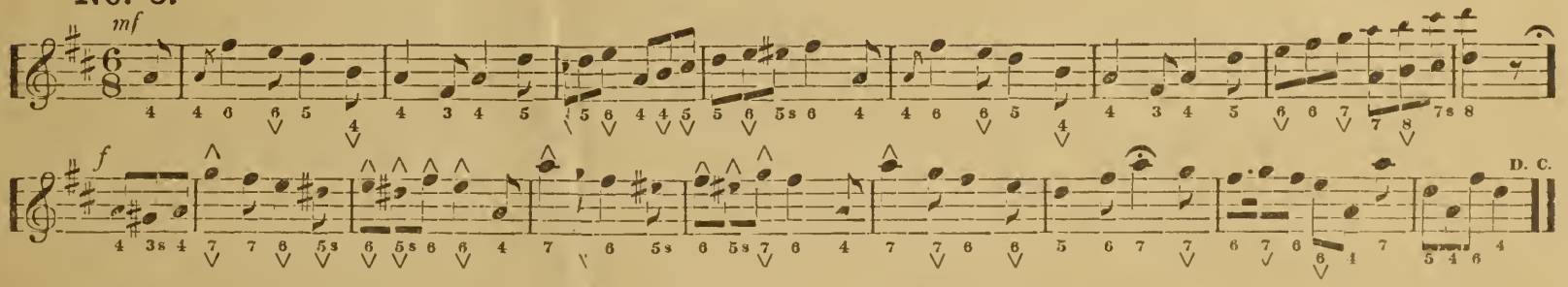


No. 2.

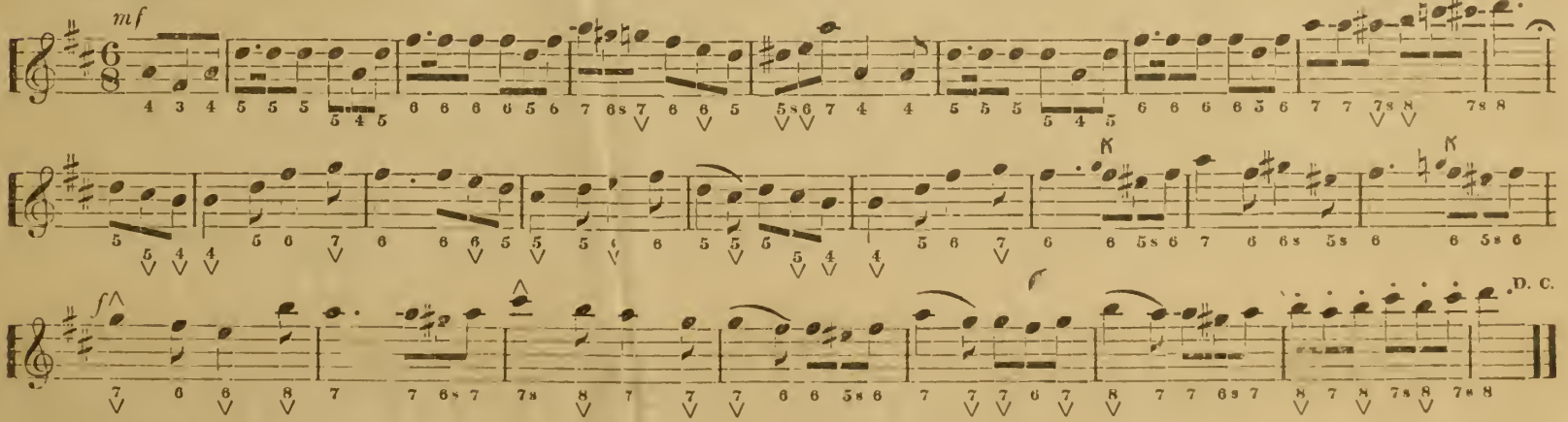




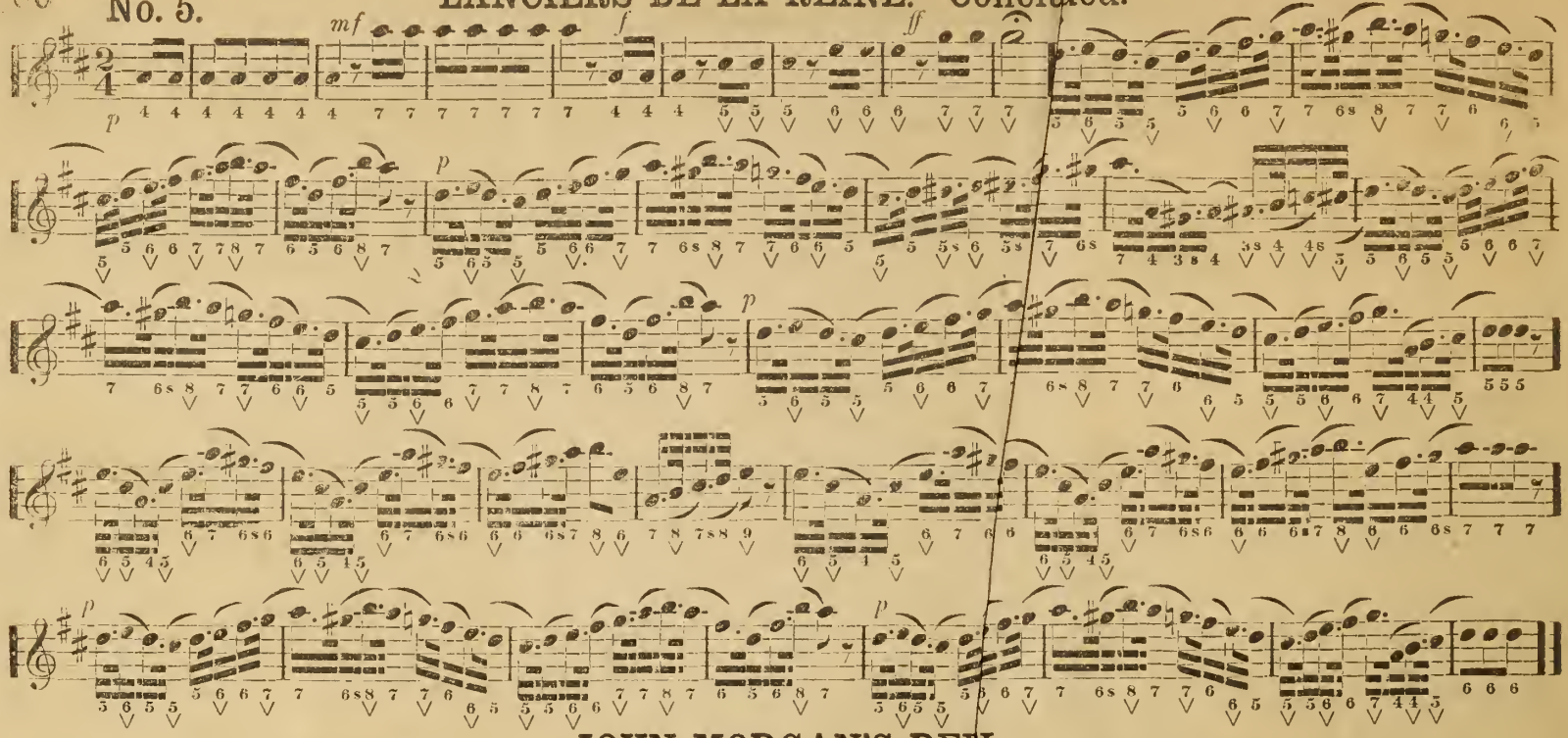
No. 3.



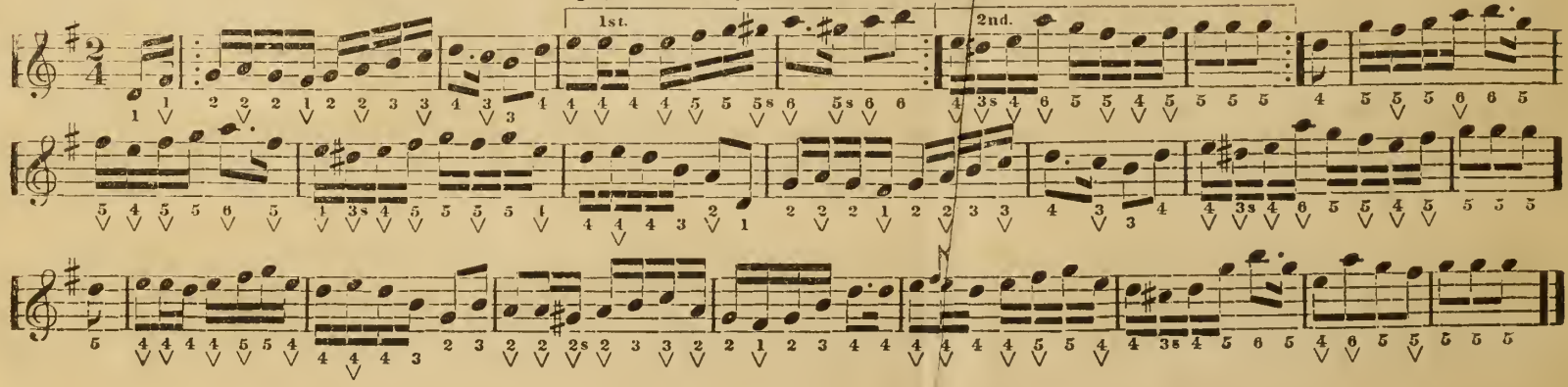
No. 4.



No. 5. LANCIERS DE LA REINE. Concluded.



JOHN MORGAN'S REEL.



CONTENTS.

	PAGE
Amour et Fanatisme	16
Arkansas Traveller	51
Aurene Schottisch	32
Aurora Schottisch	32
Ay! Chiquita	26
Bonnie Blue Flag	9
Brightest Eyes Galop	18
Camelia Dance	33
Carrie Vaughn	52
Clay Polka	39
Castles in the Air	14
Come to Me, Darling	25
Confederates' Polka March	39
Crescent City Waltz	31
Daisy Darling	17
Dearest Spot of Earth	20
Do they Think of Me at Home?	24
Fanchon Polka	38
Faust Grand March	47
Faust Waltz	28
Flag of the Regiment	19
For Bales! (or Football)	10
Four Step Polka	39
Gallant Girl that Smote the Dastard Tory	11
Gen. Beauregard's Manassas Quick Step	45
Gen. Bragg's Grand March	42
Gen. Jos. E. Johnston's Manassas March	46
Gen. Longstreet's Grand March	41
Gen. Robert E. Lee's Quick March	43
Gipsy Dell Waltz	38
Goober Peas	9
Good Bye at the Door	22
Guards' Waltz	29
Happy Contraband	53
Happy Old Lancers	52
Happy Old Man	52
Her Bright Smile Haunts Me Still	17
How can I leave Thee	15
I am dying, Egypt, dying	23
I have heard Sweet Music Stealing	26
Il Bacio Waltz	28
It is my Country's Call	12
I would like to Change my Name	53
I've no Mother Now	13
Jefferson Davis' Grand March	44
John Morgan's Reel	60
Jovial Polka	36
Junita	23
La Dorset	49
Laciers de la Reine	58
Lancers Quadrilles	49
La Native	50
La Rosalia	54
Les Graces	50
Lodiska	49
Loge O'Buchan	31
Love Dream Mazurka	34
Lucia di Lammermoor	27
Matilde Mazurka	34
Mazurka des Traineaux	48
Missouri	11
My Maryland	19
My Southern Sunny Home	14
Natale Waltz	29
Near the Banks of that Lone River	22
One of my Waltzes	30
One-Sixty-Seven Polka	35
Origin of the "Stars and Bars"	12
Over the Rippling Sea	21
O ye Tears!	15
Pearl River Polka	36
Prince Imperial Quadrilles	56
Queen's Lancers	58
Romance from "L' Eclair"	16
Rochester Schottisch	48
Rosalia Lancers	54
Rudiments of Music	3
Rural Schottisch	33
Santa Lucia	21
Serenade Polonaise	37
She Waits by the River for Me	17
Stonewall Jackson's Grand March	40
Stonewall Jackson's Way	9
Take Me Home	24
That Bugler!	37
The Cure	52
There's Life in the Old Land yet	10
The Conquered Banner	13
The Volunteer	12
Those Dark Eyes	22
Thou art so near	20
Traineaux Mazurka	48
U-pi-dee	37
Washington Artillery Polka March	18
Wearing of the Grey	11
We have parted	15
Who's peen here since I've peen gone?	30

BOSTON PUBLIC LIBRARY
3 9999 08580 486 0